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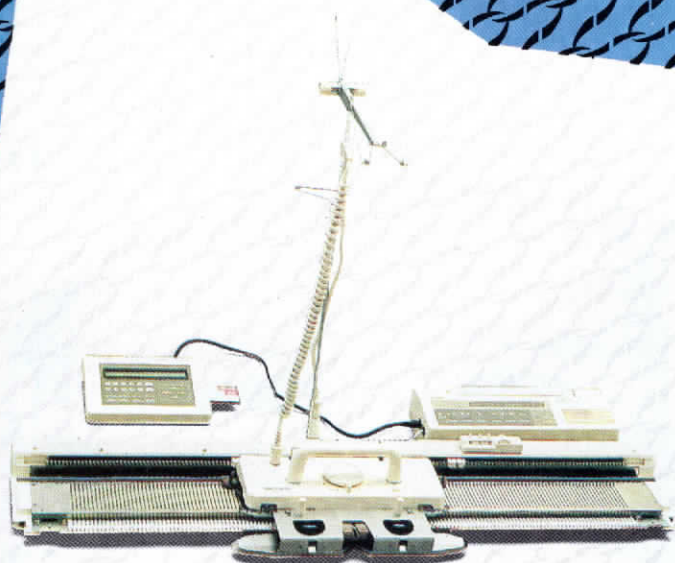
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Volume 7. No. 2
May 1992
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Dear Readers

We've a great scoop for this month. Silver Reed have just launched their latest model, the SK830 Fine Knitter and have provided one as the prize for this month's competition - see page 26 for your chance to win it.

There is also a second opportunity to order Ann Kite's teaching videos with our money-saving voucher which will be valid until May 30th.

Is there going to be a wedding in your family? If so don't miss the dreamy dress Ann Durkan has designed for us. Make "your" bride really different from the rest in a knitted dress which looks spectacular but is knitted in Ann's easy, straight pieces. Last month we featured "Katie", Ann's matching bridesmaid design which we show again, attending the bride.

I'll let you into a secret - it's the same dress this month as last but worn by an older child! The point is that the design is cleverly fitted with drawstrings which make its size very adaptable. Just think what an advantage this would be if, as often happens, the bridesmaids all live miles apart making fittings a real headache. Speaking of weddings, the airy suits in our Lace Collection would be just the thing for guests to wear.

Lastly we welcome Anna Stevens who designs and publishes her own books of patterns and Fair Isle designs, to "Focus", where she reports on DesignaKnit software.

Sheila

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SILVER REED
SK830
FINE KNITTER
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REGULAR CONTRIBUTORS

- Doug Baker
- Diane Bennett
- Iris Bishop
- Pat Coulston
- Nicola David
- Mary Dowse
- Hazel Duignan
- Ann Durkan
- Dorothy Gill
- Shelagh Hollingworth
- Ann Kite
- Joan Lafferty
- Liz Norton
- Wendy Phillips
- George le Warré

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NEWS LINE

BOOKS & PATTERNS

Andrew Moore Designs is a new venture which offers plenty to interest machine knitters. Designer Andrew Moore and machine knitting tutor Linda Broomfield decided to combine their talents and set up a studio from where they could offer a

special pattern "design" service as well as expand their own creative ideas and make them available to machine knitters. Previously, examples of their work were only available via

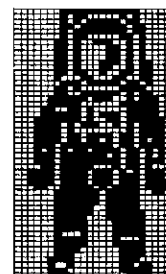
special demonstration "knitting club talks" and through Ann's Yarns, their local knitting machine dealer in Halstead, Essex.

The studio doubles up as a shop, so locals will be able to pop

in to see what's on offer and find out more about the knitting school and club which will also run from the premises (for full details on the knitting club, please read our Club section).

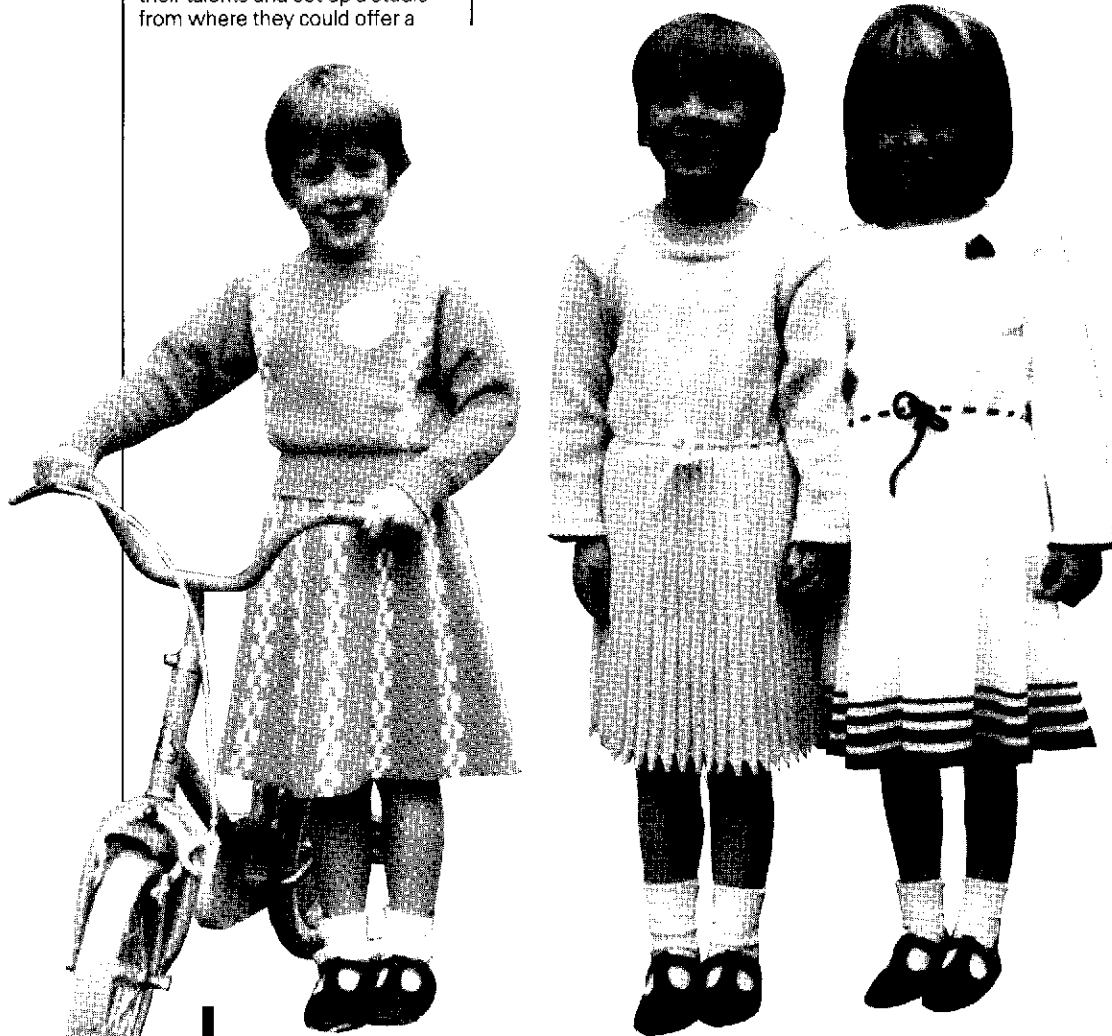
If you live too far away to visit the studio, you can find out about what is on offer by sending for a **FREE** catalogue (please send an A5 sized S.A.E.) to **Andrew Moore Designs, Unit 5, Colchester Enterprise Centre, 154 Magdalen Street, Colchester, Essex CO1 2JX.**

For example, there are sets of original designs for 24 stitch punchcard and electronic machines, available at £3.50 (to include p&p). Each set comes bound in an A4 protective binder with black and white illustrations of punchcard and electronic charts and brief notes to help you to use the designs on your own garments. A variety of themes include "Emergency 999" which features the emergency services; "Space: Designs from Fact and Fiction" with flying saucers,



astronaut, rocket launch, lunar module, space invaders and robots; "Things That Go Bump In The Night" – ghosts, witches, vampires and haunted houses – all of which should prove popular amongst the younger generation. Other pattern sets include a collection, "Gold Medal Motifs" to celebrate the 1992 Olympic Games; a general collection of useful "Small Border" designs – featuring over 200 patterns for 12 and 24 stitch punchcard machines and more ideas.

For intarsia knitters there is a collection of "Teddy Blue Eye" designs, available in two sets, again at £3.50 each. These should prove popular amongst a variety of age groups. There are also accessories and knitting aids available, including a range of proportional design grids, which have been designed with picture and motif knitting in mind. If you don't feel up to taking the plunge yourself, why not take advantage



If you have been looking for machine knit patterns for girls in the three to ten-year-old age group, you'll find a versatile collection of ideas in the latest book from In-Ex. **The Princess Collection** features eight patterns which include dresses, skirts and matching tops, all

using easy to knit four-ply Acrylic. Many of the designs require very little yarn and some can be made economically from cone ends. The styling is straightforward and makes use of both drop shoulder and batwing shaping for sleeves. The skirts are panelled, gathered on to a yoke or knitted sideways for the popular shadow pleated effect and some of the outfits utilise simple Fair Isle or tuck stitch borders for decoration. The skirts can be steamed using the appropriate In-Ex Steaming Kit for a perfect finish.

The Collection costs £5.95 to include postage and packing from In-Ex Ltd. Readers should note the **NEW** address is now PO Box 1459, Windsor, Berkshire SL4 2TP.

ABBREVIATIONS

alt = alternate (y)
beg = beginning
ch = chain
cm = centimetres
cont = continuing
dc = double crochet
dec = decreasing
foll = following
g = grams
HP = holding position
in = inches
inc = increasing
K = knit
mm = millimetres
MT = main tension

MT-1, MT-2, MT-3 = one, two, three full sizes tighter than main tension
MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension
MY = main yarn
N/S = needles
NWVP = non working position
P = part
patt = pattern
RC = row counter
rem = remaining
rep = repeat
ss = stitch size
sts = stitches
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn

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★ New products, colours and prices
 ★ A special event or a change of address
 ★ If it's news, we want to know
 ★ Send details, pictures or samples to the address on page 3

YARNS

of the special 'design service' on offer – prices vary according to what you are after – punchcard, mylar sheet and larger electronic designs as well as Intarsia patterns can be produced to your own specific requirements!

As well as the pattern design side of the business, Andrew Moore Designs offers machine knitting tuition with a comprehensive range of both group and individual lessons. These are designed to cover all aspects of machine knitting and cater for individual needs and levels of experience. They are even willing to assist in the arrangement of group lessons or courses in other areas and full details are available by writing to the address above.

With so much on offer, don't forget to send for your **FREE** catalogue to find out more information and current prices.

The use of appliques on jumpers is very popular, but some knitters have been horrified by the price of ready made appliques. If you want to make your own, **Applique for the Machine Knitter** by Meg Tillotson not only explains how to do it, but also uses a very simple method. After explaining how to choose your fabric and design, Meg covers the technique in detail. The book also contains six patterns, with a range of lovely applique designs. It is available from your local dealer for £4.50 or direct from Meg Tillotson, 6 Court Close, Horfield, Bristol BS7 0XH for £5.00 including postage and packing.

P.S. Strongly recommended for City and Guilds students!

CYS have introduced four new shades in their **Algarve Perlé** yarn. Always at its most popular during the summer months and representing outstanding value for a 500g cone, Algarve knits to a fine 4-ply tension and is 100% Bright Acrylic with a cool cotton appearance and feel.

There are also two new CYS mini pattern books. The first is available from March and the second in April, featuring summer designs in Algarve Perlé.

Contact CYS for local stockists or send a SAE, 9x6½ inches for a free shadecard and mail order price list to CYS, 4/6 St Mary's Gate, Rochdale, Lancs OL16 1DZ. Tel: 0706 521966.

The popularity of the **Froya DK** range from Narvik has led to the addition of nine new shades plus introduction of a four-ply version of this 100% Pure New Wool. The seven muted and soft shades in the four-ply are named after the waters of the Lake District. This is a machine washable quality which comes on 50 gram balls. Both qualities are supported by six new designs, four of which have dual instructions for both DK and four-ply, the other two are four-ply only.

Erin is a linen enriched, 50% Wool, 30% Viscose, 20% Linen, machine washable DK (also from Narvik), which has three new shades – Alara, a dusty pink; Elbe, a rich turquoise; and Olmer, a dusty blue. More details and the address of your nearest stockist from Narvik, P.O. Box No. 144, Bradford BD1 4SG.

JUNIOR PRIZE WINNERS

We are pleased to announce the names of the winners of our Junior Crossword Competitions in the November and January issues.

In November the first correct card out of our bag was sent in by Jane Barrett of Botley, Oxford. Congratulations Jane!

In January there were three prizes and these go to Emma Banyard of Liskeard, Cornwall, Laura Lowen of Rochester, Kent and Clare Winterbourne of Bourne End, Buckinghamshire.

All four girls win a Knit Magic knitting machine from toy company Mattel and we hope they will have a lovely time knitting with them. Well done girls!



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NEWS LINE YARNS

Jarol have recently introduced a new DK into their range. **Pretty Saver** is an 87% Courtelle and 13% Polyester mix which is fully machine washable and knits to a standard DK tension. The shades have a spring/summer feel and have been carefully chosen to blend in with Jarol's popular Supersaver DK and Minisaver ranges, so that they can be mixed and co-ordinated to create some exciting effects. New shades include summer fruits - Peach, Apple and Pastel Lemon - and more shades will now be available in the DK range on 250 gram balls. The new colours mix beautifully with Wild Poppy, Lupin and Daisy in the new 'Pretty Saver' range - all white in background, with the appropriate twists of colours to co-ordinate with the plain shades.

Pretty Saver is economically priced at £4.95 per 250 gram ball - a sufficient amount of yarn to accommodate quite a lot of sizes for a very reasonably priced garment. To give you inspiration, Jarol have tucked a free hand knit design for a simple and easy to knit summer top in with each ball band!

Jarol's **Super Rambler** (100% Acrylic) continues to be a popular Aran type quality in a wide shade range, with ten colours now also available on 400 gram balls as well as the usual 100 grams.

Additions to the **Supersaver Chunky** range include Cameo and Duck Egg blues, Cassis, Pale Rose and Candy pinks, plus Peach, Sienna, Apple, Mint and Barley. This is another machine washable 100% Acrylic yarn which should prove popular.

Body Talk is a mix of 50% Cotton with 50% Acrylic available on 50 gram balls in 14 colourful shades from white and pastels through to deeper Raspberry, Iris, Indigo and Ebony.

Many A Mickle/Brier Hey Yarns Ltd have added Lovat Green to their 100% Pure New Wool Guernsey range. The five other shades include Aran, Navy, Red, Silver and Denim Blue - perfect for traditional knitwear. Available by mail order, this and other superb ranges of pure wools and cottons on cone for machine knitting are illustrated in the current yarn catalogue, which costs £3.50 (refundable on first order) from Brier Hey Yarns Ltd, Brier Hey, Mytholmroyd, Hebden Bridge, West Yorks HX7 5PF. Tel: 0422 084749.



King Cole have now launched a miniature version of their successful **Big Value** DK yarn on 25 gram balls. The smaller quantities will appeal to knitters who use the many Fair Isle designs and toy and doll leaflet patterns in the King Cole range, as well as those who create their own colour patterns and Intarsia knits. The recommended retail price is very economical at around 40 pence per ball - much less outlay overall for a multi coloured garment. At present, colours in the new range are limited to 12 shades - white, pink, fawn, red, royal, jade, natural, black, gold, cornflower, bright pink and orange. Perhaps if the demand increases, King Cole might increase the range.

What are the most suitable hangers for knitwear? Many that are recommended are excellent but take up too much room in the wardrobe. Diane Bennett has been using non-slip knitwear hangers for her garments for years and although these are not bulky, the shape is ideal, leaving no marks on the garments. The non-slip coating is really effective - even hooks on skirts do not slip off. Two types of hanger are available without bar for jumpers and with bar and hooks for suits and dresses. Available by mail order from Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS19 2UQ, five hangers cost £4.50 without bar, £7.25 with bar and hooks (including p&p).

EXHIBITIONS

FROM PLYMOUTH TO NOTTINGHAM

A short walk from the Hoe, site of that famous game of bowls which was played as the Spanish Armada approached, are the recently built Plymouth Pavilions. Jostling with a creative ice rink and one of the most imaginative swimming pools is the Great Hall in which the first West Country Knitting and Sewing Exhibition was held in January this year. The promoters were Trade Fairs (UK) Ltd whose 30 years experience in organising such events smoothed out any problems and provided an excellent show.

We are told that during the three day show the organisers circulated the whole time with advice and questions and at the end of each day announced the attendance figures over the loudspeaker system. This thoughtfulness appealed to exhibitors and public alike.

More than 13,000 visitors attended and will be looking forward to a second show next year.

Meanwhile, Trade Fairs have three more "firsts" planned for this year. Their exhibitions which, like the Plymouth event, feature

knitting, sewing and needlecraft with lectures and fashion shows will be held in different areas to give more people a chance of attending.

The first show for the East Midlands is at the Harvey Hadden Centre, Nottingham on April 24th to 26th and then in the Autumn there is a show for the North East at The Lightfoot Centre, Newcastle-upon-Tyne on October 16th to 18th and one for East Anglia at the Sports Village, Norwich on November 13th to 15th.

As a MKM reader you can buy tickets in advance to avoid the queues and save money. Entrance on the open days at Nottingham and Norwich will be £3.00 and pre-bought tickets for these shows £2.50. At Newcastle, on the day entrance will be £2.50 with pre-bought tickets at £2.00.

Please don't write to the magazine for tickets but contact Trade Fairs (UK) Ltd., Bleadon Mill, Bridgewater Road, Weston-super-Mare, Avon BS24 0BB or telephone 0934 811005/6.

GOLD ST★R AWARD

Gold St★r of the month goes to CYS/Ewe Knit of St Mary's Gate, Rochdale. It was Mrs Gwen Knight who wrote to say "If they (Keith, his wife Angela and two kind and lovely ladies, Noritta and Denise) could be awarded 100 Gold Stars, it would not be enough... please may I explain."

Gwen went on to tell us that she is disabled and her difficulties make her extremely shy of mixing with people. This means she is a lone, self-taught knitter and the staff at CYS have given her endless help without ever making her feel a hindrance.

She continues "Noritta in particular has encouraged me and made me feel as if I am a 'human being' again. She has even encouraged me to venture into the local supermarket which I hadn't managed to visit for nine years. They are gradually giving me confidence to face the world again and no amount of money can buy that kind of loving care."

Gwen goes on to say that not only do they have hearts of gold but a lovely range of yarns, knitting machines, accessories and books.

It's a real pleasure for us to be able to tell a story where knitting has had such a far-reaching and therapeutic effect on someone's life and to congratulate Keith and Angela, Noritta and Denise, on being such worthy winners of our Gold St★r. We wish them continued success.

To Gwen we would like to say that we hope her confidence will grow to the point where she will be able to join a Knitting Club and forget her problems in the pleasure of sharing her hobby with others.



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1



1 FAIR ISLE AND CHECK SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

King Cole Anti-Tickle 4-ply.

- 1 [1, 1] x 500g cone in Aran (MC).
- 1 [1, 1] x 500g cone in Bluebell (A).
- 1 [1, 1] x 50g ball in Anthracite (B).
- 1 [1, 1] x 50g ball in Wild Rose (C).
- 1 [1, 1] x 50g ball in Bottle (D).
- 1 [1, 1] x 50g ball in Mandarin (E).
- 1 [1, 1] x 50g ball in Coral (F).
- 1 [1, 1] x 50g ball in Linden (G).

GARMENT WEIGHT

Finished garment in first size weighs 610g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to King Cole Ltd., Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.
Actual size 107 [112, 122] cm, 42 1/4 [44, 48] in.
Length to shoulder 69.5 [70.5, 71.5] cm, 27 1/4 [27 3/4, 28 1/4] in.
Sleeve seam 45 [46, 47.5] cm, 17 3/4 [18, 18 3/4] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 38 rows to 10 cm, 4 in measured over Fair Isle Pattern 1 (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

Punch cards, as shown, before starting to knit.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN

K 2 rows B/C, 2 rows MC only (st st), 14 rows MC/D, 3 rows MC/E, 3 rows MC/F, 4 rows MC/C, 2 rows MC only (st st), 2 rows B/C, 2 rows G only (st st), 6 rows G/D, 2 rows G only (st st) and 2 rows B/C. These 44 rows form pattern.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 85 [91, 97] Ns at left and right of centre 0 to WP. 170 [182, 194] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 34 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 85 [91, 97] Ns at left and right of centre 0 to WP. 170 [182, 194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 67 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

ALL MACHINES

Insert punchcard 2 and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in Fair Isle patt 2. K 44 rows. RC shows 46.

1st AND 3rd SIZES

Inc 1 st over the 70th and 80th Ns at each end of centre 0 by moving the sts along using the transfer tool.

ALL SIZES

174 [182, 198] sts. Remove card. Insert punchcard 1 and lock on first row. Take carriage across twice without knitting. Set RC at 000. Release card and cont in Fair Isle with MC in feeder 1/A and A in feeder 2/B **. K 184 [188, 192] rows.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 30 [34, 36] sts. Using nylon cord, K 72 [74, 81] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows. 60 [62, 69] sts. K 2 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to **. K 164 [168, 172] rows.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 16 [20, 22] sts. Using nylon cord, K

79 [81, 88] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 60 [62, 69] sts rem. K 8 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

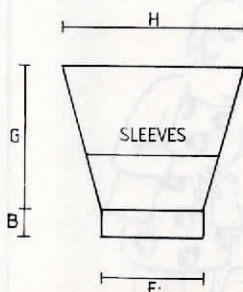
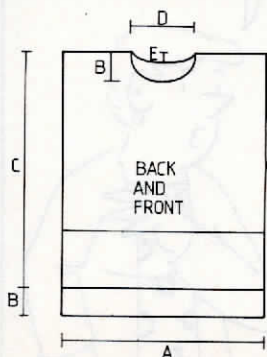
Push 44 [46, 48] Ns at left and right of centre 0 to WP. 88 [92, 96] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Insert punchcard 2 and lock on first row. Set RC at 000. Using MC, K 2 rows. Release card and cont in Fair Isle patt 2. Shape sides by inc 1 st at each end of every 4th row until there are 110 [114, 118] sts. RC shows 46. Remove card. Insert punchcard 1 and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle with MC in feeder 1/A and A in feeder 2/B. Cont to inc on every 4th row from previous inc until there are 154 [160, 166] sts. K 12 rows. RC shows 146 [150, 154] and work measures 38 [39, 40.5] cm, 15 [15 1/4, 16] in. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 76 [78, 80] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 34 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER
Push 74 [77, 80] Ns to WP. Work as for back from * to *.



- A = 54 [56.5, 61.5] CM
- B = 7 CM
- C = 62.5 [63.5, 64.5] CM
- D = 17 [18, 19] CM
- E = 2 CM
- F = 27.5 [28.75, 30] CM
- G = 38 [39, 40.5] CM
- H = 48 [50, 51.5] CM

CLUB LINE

This month we have news from clubs at home and abroad but mainly want to draw your attention to lectures, demonstrations and courses.

You'll see there are many opportunities to learn more about different aspects of knitting and related subjects.

Short lectures and demonstrations, day events and complete courses, check what is available in your part of the country.

If you are interested in studying for a City & Guilds in Machine Knitting, why not pop along and see what other students have been producing this year. An exhibition of City & Guilds work will be on display at the Conference Centre, Swindon College, Ferndale Road, Swindon on Thursday 4th June between 6.00pm and 9.00pm in the evening and on Friday 5th June from 10.00am until 3.00pm. Telephone Beryl Henderson on 0793 521959 or the College on 0793 613313 for more details.

For Cut and Sew enthusiasts, Pam Turbett will be teaching two 25-30 hour Summer School courses. The idea is to knit your own fabric and take it along to the course with a paper pattern and your own sewing machine. Pam

will then guide you through the entire making-up process of whatever you have chosen to make – coat, jacket, suit or dress. Comprehensive pre-course instructions will instruct you on how to prepare the necessary knitted fabric as well as provide information on haberdashery and so on. The courses will be held at the Suffolk College, Ipswich on 13th to 17th July (tel: 0473 255885) and at Missenden Abbey in Buckinghamshire on 2nd to 8th August (tel: 0494 89029). Pam is also able to tell you more about the courses herself if you contact her on 0730 893654.

Don't forget Anne Kent's Machine Knitter's Day on 2nd May at Sanderstead, South Croydon with guest speakers Hazel Ratcliffe, Phillis Batchelor

and Anne Kent. Admission is by programme only as numbers are limited (£10 to include coffee/biscuits, buffet lunch, tea/cakes) and these are available from P. Murphy, 51 West Hill, Sanderstead, Surrey CR2 0SB.

Following this, on 6th June, there will be a second Machine Knitter's Day – same format, admission and venue – but with Diane Bennett speaking on ribber work and colour changers. Further enquiries to Anne on 081-657 5740.

Loughborough University are again offering courses to interest machine knitters in their Summer School programme this year. Bea Poulter will tutor a one week Machine Knitting course starting on Sunday 26th July through to Saturday 1st August. The same week offers further choice with courses on Patchwork, Woven Textiles and Pantomime Costume. During the following week, 2nd to 8th August, other subjects of interest include Tapestry Weaving, Columbian Embroidery and a Patchwork Workshop. Plenty of scope here to expand your knowledge and gain practical experience in a variety of crafts. A 16 page colour brochure describes each of the above courses in full as well as providing further information on other courses and workshops on offer. Telephone Colin Groves on 0509 222189 or send a large S.A.E. to him at The Centre for Extension Studies, University of Technology, Loughborough, Leicestershire LE11 3TU.

Visitors are always welcome at the Maidenhead Machine Knitting Club which meets at Alwyn school every second Tuesday in the month at 7.00pm. Organiser Phyllis Faulkner will be pleased to hear from anyone who would like more details of the club and its activities. Guest speakers are a regular feature – in March

Janet Nabney went along to inspire members with her ideas and techniques; on 12th May, Anne Kent will visit the Club (in between organising her own 'Machine Knitting Days'); and Trisha Whitfield is guest speaker on 9th June. The Club is planning a 'Special Day' on Saturday 18th July when Angela Gordon will speak about Lace; and Designers Terry Armistead and Jane Huntingford will talk about their work. If you would like to attend any of these meetings please give Phyllis a ring on 0628 26714 or Sheila on 0628 28096.

The Manchester Academy have started a second series of machine knitting classes which take the form of a weekly workshop. Groups are kept small with a maximum of eight students per class. Participants are encouraged to discuss their particular needs, interests and problems in using their single bed Brother, Knitmaster or Toyota machines. Tutor Pauline Freedman develops the class content along the lines of student requirement. The class is ongoing and, because of the individualised programme, students can join at any point.

Similar workshops could be organised for Passap owners or for any other type of knitting machine if demand is sufficient – so, if you live in the Central Manchester area and would like to find out more details, please telephone the Manchester Academy on 061-237 5619.

Hastings Machine Knitting Club are pleased to announce that, as a result of their successful 'Accent on Design' seminar held last October, they have been able to donate £1,500 to the Club's local charities – Hastings Ambulance Service and Hastings Voluntary Association for the Blind who

The Woolleys

by Doug Baker



SUMMER COURSES

Diane Bennett is known to readers as a regular contributor of Oh Brother articles. She is also a teacher, and during the summer she runs courses in Nailsea, near Bristol (10 minutes from the M5). This year there are general courses and specialised courses for Brother and 6000 electronic owners.

The electronic courses are:-

Brother Electronic
Basic/Intermediate – 12th to 14th May or 30th June to 2nd July.

Explore your Brother Electronic (for those who have taken the basic course or are experienced with the electronic) – 2nd to 4th June.

PPD – May 15th or June 29th.

Passap/Pfaff 6000

Basic/Intermediate – 23rd to 25th June.

Explore Your 6000 (for those who have taken a basic course or are experienced with the machine) – 7th to 9th July.

The general courses are:-

Ribber – 16th to 18th June;

Double Bed Colour Changer – 18th May;

Linkers (Hague etc.) – 19th May;

Garter Carriage – 20th May.

The cost is just £10 per day for general courses or £15 for electronic courses, which is very reasonable for expert tuition in small groups. For more details, including recommended bed and breakfast accommodation with a knitter (yes – they have been known to be talking knitting until 2am!) contact Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS19 2UQ or phone 0275 810067.

Diane will also be running a one day course on the Garter Carriage at Jenny Barker's School of Knitting in Eversley (Hants/Surrey/Berks border) on 29th April. For details of this contact Jenny on 0734 733138.

support two day centres and a residential home. Each will receive half of the money.

Those who attended this event will know that the Saturday was a sell out and the Sunday attendance, though quieter, was high. Hopefully both days were enjoyed thoroughly by all and your support was greatly appreciated! Don't forget to look out for this year's dates to be sure to book your places early.

Betty Gannon of Todmorden, Lancashire has started a home based **Machine Knitting Workshop** where she will offer tuition at all levels through a variety of short courses as well as full and half day workshops. Classes will be kept small (maximum six persons) to ensure individual attention.

Betty successfully completed the City & Guilds Creative Studies course for machine knitting and the Teacher Training (730) course. As well as her workshops she is also offering a **Jacquard Service** for converting any size pattern, up to 200 stitches to two, three or four colour Jacquard. Anyone who would like to take advantage of this service should send in the punchcard, mylar or Deco sheet with the colour pattern for conversion, indicating clearly the colour separations required. The design will then be converted on to paper which can be copied for knitting. Prices will vary according to the size of pattern and the number of colours required. Alternatively, customers can be provided with a full colour pattern service for Fair Isle, Motif, Intarsia or Jacquard designs.

Full details of the above can be

obtained from Betty at 25 Ramsden Wood Road, Walsden, Todmorden, Lancashire OL14 7UD. Tel: 0706 812522.

In the U.K. *another appeal* is now under way to benefit The Great Ormond Street Children's Hospital and The Royal Marsden Hospital Children's Cancer Unit. The Centre for Embroidery, Fashion and Textile Studies (CEFTS) aims to produce the biggest patchwork quilt in the world, containing around 1,500,000 patches, which will be sub-divided into 2,500 quilts. Over 300 celebrities have already donated their signatures to be embroidered by staff of CEFTS – Jason Donovan, Paul McCartney, Graham Gooch, Nigel Kennedy, David Frost and Dame Barbara Cartland to name but a few. It is hoped that the quilt will be large enough to fill Wembley Stadium and thus gain entry into the Guinness Book of Records.

If you feel you would like to know more about this venture contact Carole Tierney/Dennis Michael on 071-439 6391.

Pam Turbett will be running a **Cut and Sew course** (Ref: D3) for knitters with dressmaking experience (all students taking part should be able to use a sewing machine). The course does not provide enough time to make a garment so students will practice the techniques and build up a library of notes and small work samples which provide enough information for the technique to be continued at home. This course takes place over the Easter weekend from 17-20 April.

ALL MACHINES

With P side facing, replace 88 [92, 96] sts from lower edge of sleeve on to Ns gathering evenly. Using MT+4, K 1 row. Cast off.

NECKBAND

Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 158 [166, 170] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 26 rows. Transfer sts for st st. K 1 row.

MACHINES WITHOUT RIBBER

Push 158 [166, 170] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 6 rows. Using MT-2, K 13 rows. Using MT-1, K 6 rows. Push Ns from NWP to WP

and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Dec 0 [1, 0] st. 158 [166, 170] sts. K 1 row.

ALL MACHINES

With P side facing, pick up 64 [68, 70] sts around back neck and 94 [98, 100] sts around front neck and place on to Ns. Using MT+4, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

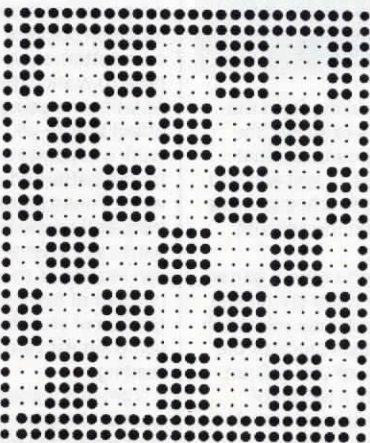
MAKING UP

Join left shoulder and neckband seam. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams.

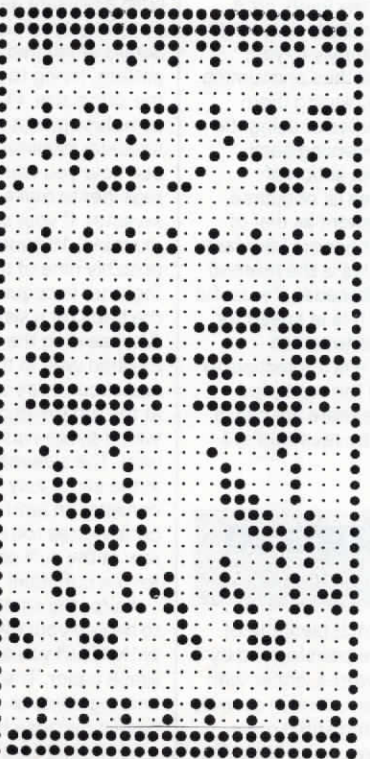
MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.

PUNCHCARD 1



PUNCHCARD 2



C HUNKY CHATTER

KNITTING WITH TEXTURE

You can be a real smoothie with machine knitting and continue to work in stocking stitch all the time. That will be fast but after a while both you and the articles you knit will become very boring. How about adding a little texture to the fabric, putting stocking stitch rows in-between for speed?

Shelagh Hollingworth

WORKING IN REVERSE

You won't be working from the top down for this exercise, the heading simply points out that purl is the reverse of knit and you will be reversing stitches to make raised patterns on the smooth side of the work.

To make just one row of garter stitch, forming a ridge on the knit side, you will either use your latch tool to reverse each stitch of the row right across, or you will run the stitches on to a length of waste yarn, turn the work and replace the stitches on the needles. If you are working rows of garter stitch you will need to turn the whole row every time, therefore you must decide which comes more naturally to you, removing the stitches and turning the work before placing them back on the needles or using the latch tool and reversing each stitch across. The action of reversing stitches is, of course, the same movement as that of forming rib and become very fast after practise. This is the method recommended because it's useful to be able to do this at speed for ribs and other garter stitch patterns where it is impractical to keep on turning the work; for example, where there are only a few stitches to be reversed at a time.

WORKING TO PLAN

Any stocking stitch favourite of your own can be transformed by using garter patterns, either with an all-over pattern, broken up with stripes of stocking stitch or by using the texture on the yoke. The simple designs are often the best,

with maybe a border of raised diamonds, perhaps using texture for patch pockets. To make your own patterns you will, as always, have to work pattern swatches. Apart from seeing the finished effect before you start, you must work a separate tension sample for the patterned sections of the work. These pattern stitches frequently draw in the work, garter stitch when worked in rows can require as much as twice the number of rows as the equivalent tension of stocking stitch when using similar yarn and tension dial reading.

Yarn is not cheap and it may go against the grain to keep using your main yarn for samples, sometimes a whole ball might disappear in this way. You could build a fail-safe device into this sampling by writing down full details of stitches, rows and pattern, trying to keep them all the same size. Place these samples against a dropped shoulder sweater that you like and see how you could fit them together to make a "sampler" sweater. If your samples are, for example, 18 centimetres square, possibly nine of them sewn together in sequence would form the body for a slash neck sweater. After sewing the patches, just add a ribbed welt at the lower edge and about three centimetres of rib at the top for an original design which saves wasting any valuable yarn. The sleeves can be formed in the same way if you don't consider an armhole depth of 36 centimetres too deep, but work a row at the cuff edge to decrease for the cuff itself.

As for the samples, if you want to design your own raised patterns all you need is some graph paper. The special paper for knitting designs is lovely if you have it because that will give you a fairly good idea of the finished look. However, since the knitting

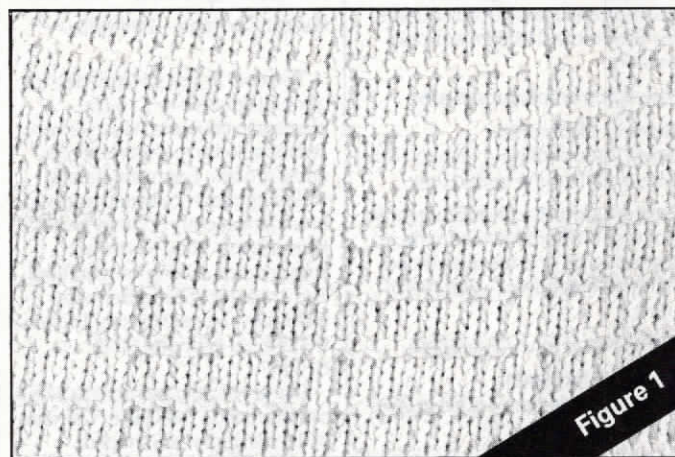


Figure 1

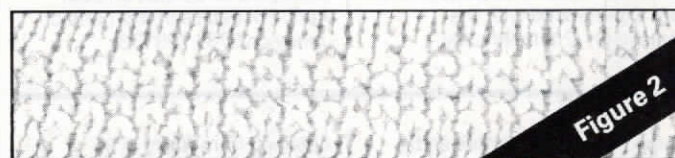


Figure 2

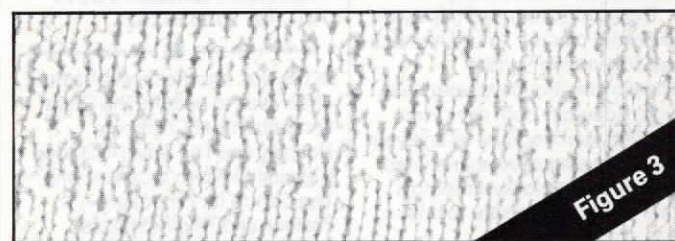


Figure 3

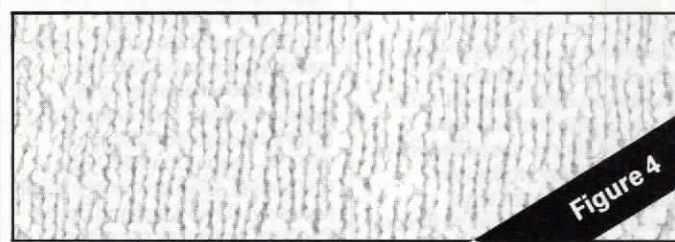


Figure 4

contracts, you still will not be able to judge the pattern until you have actually knitted it, so for this purpose, ordinary graph paper is fine. Mark the rows with crosses to show which stitches you will reverse, bearing in mind that they will form a tiny "lump" on the knit side of the work. To begin with you might try ordinary moss stitch or another repeat pattern but later you can get quite ambitious and use the raised stitches to make little pictures – one frequently used is an anchor, for rugged stocking stitch sweaters worked in Aran thickness.

PRACTICE PIECES

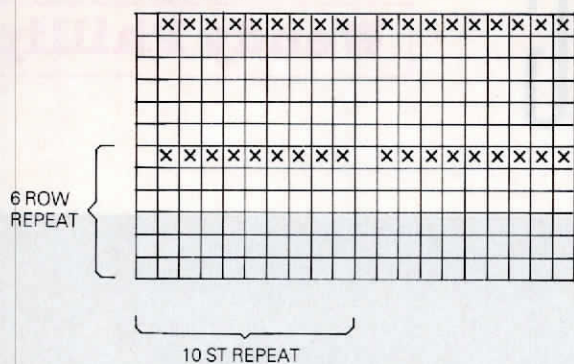
No doubt you will find it easiest to begin this texture patterning by

work from some designs already marked out for you. The stitches to be reversed are marked with a cross and all remaining stitches remain with purl side facing you. That means the blank rows between those with crosses are worked as stocking stitch rows.

Cast on enough stitches for a fair size sample and work a few rows stocking stitch, ending with carriage at right. Sample 1 is very easy, it is a variation on the "Jacob's Ladder" pattern. It can be worked all-over as shown or used in panels on Guernsey or Aran sweaters and is useful for altering the size of garments – you can make the ladder as wide as you like and alter the size in that way.

Other useful all-over patterns to try are samples 2, 3 and 4. Sample 2 is moss stitch, just reversing every alternate stitch on every

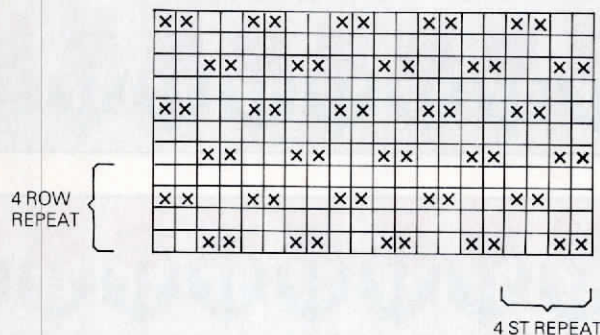
SAMPLE 1



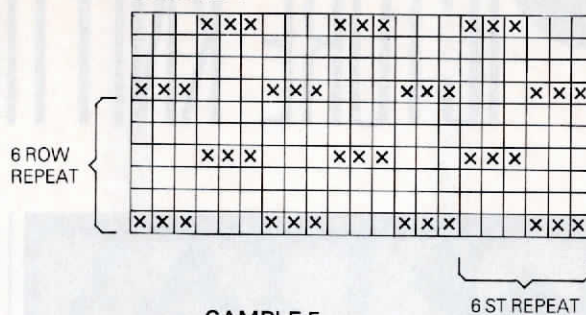
SAMPLE 2



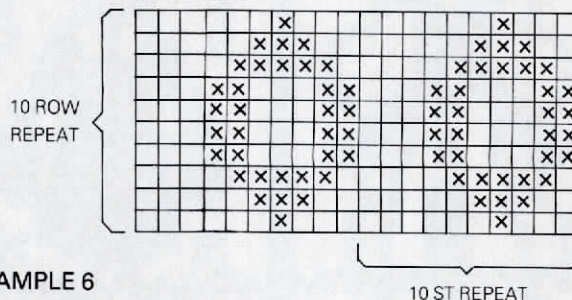
SAMPLE 3



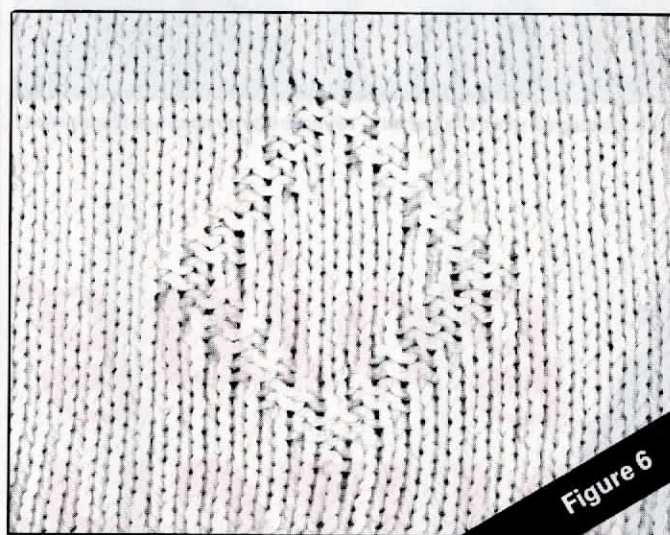
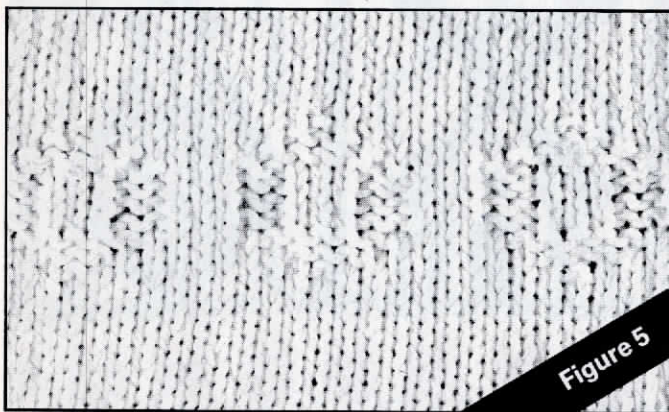
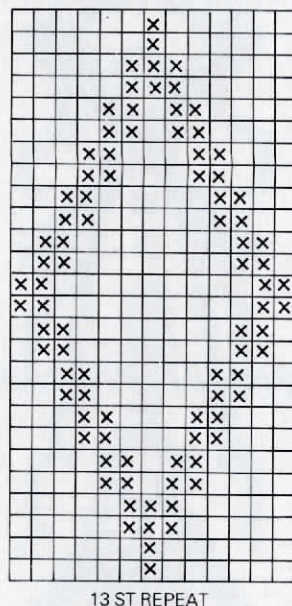
SAMPLE 4



SAMPLE 5



SAMPLE 6



row, making sure that you do not reverse them one above the other or you will end with rib. Sample 3 is a variation on moss pattern, working in pairs of two stitches, with a single row between. A variation on this pattern, not illustrated, is two rows of this pattern alternating to give little blocks. Sample 5 shows a small lozenge shaped pattern. This

pattern can be worked across as shown to make a quick and useful border pattern, or, worked one above the other the lozenges make an interesting pattern for traditional Arans and so on. Sample 6, a large diamond, looks good on both sides of the work. The stitches still have to be reversed to form the texture but the lines of knit stitches stand out

well against the purl side as do the raised purl stitches on the knit side. This pattern looks attractive in a line at the centre of a sweater as well as being useful in Aran and similar sweaters.

All your hard work will not be wasted, soon we shall be bringing you a pattern for a Guernsey sweater, with plenty of stocking stitch for the main parts but raised patterns on the yoke and sleeves.

PICTURE KNITTING

Wendy Phillips



For a classic all-over tile pattern, reverse each repeat of the design.

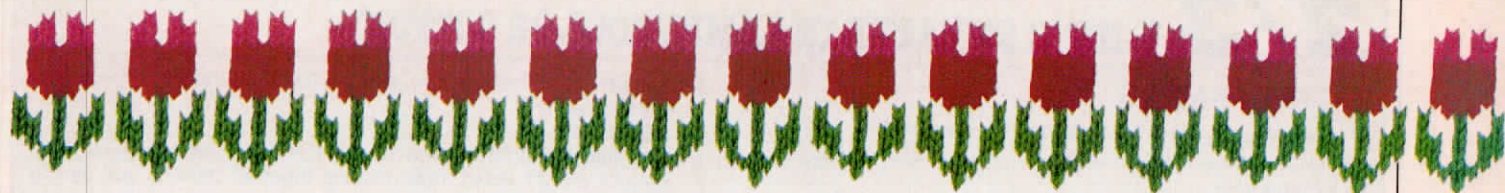


For a pretty border design, edge the tile pattern with rows of tulips.

TOP: Repeated rows of flowers make a tulip field setting for the Dutch lady.



going DUTCH



As a lover of blue and white china I couldn't resist experimenting with two very pretty Delft tiles as inspiration for this month's design. The Dutch lady and the windmill would not normally touch the top and bottom of a tile but as I wanted to keep my floats as short as possible I had to disregard this.

Tiled all over

To create the all-over tile pattern, program your machine to knit the first 29 rows of the design. Before commencing row 29, prepare to knit the next 29 rows as a reversed pattern. Repeat this formula until the required rows of tiles have been completed. A few simple calculations before you start will ensure you don't end up with half a tile. The most suitable sweater for an all-over tile design would be one with a slashed neck as this entails no arm or neck shaping. If necessary a plain band of colour could be added to top and bottom to make up the required number of rows for the garment. You could perhaps decorate these with rows of tulips.

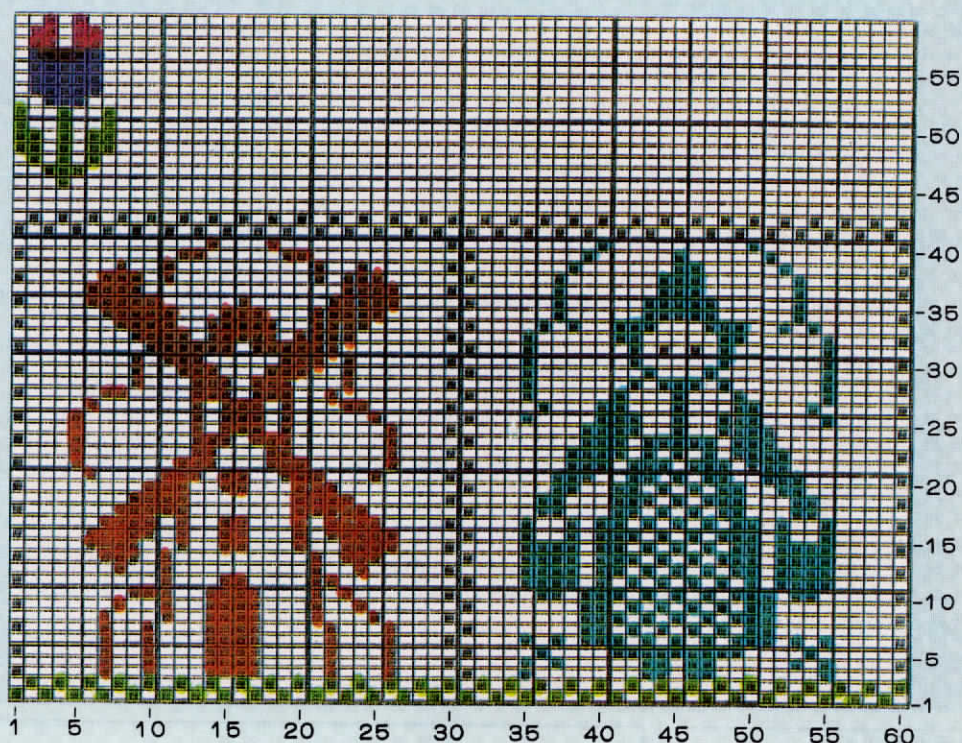
Single row of tiles

For a garment which will not lend itself to an all-over tile pattern you might try knitting just one row of tiles exactly as it appears on the graph enhanced by rows of brightly coloured tulips. For extra interest I have used two tones of the same colour for the flower heads (see graph).

Dutch lady in a tulip field

Although inspired by blue and white china you do not have to use these colours in order to obtain pleasing results. For my third sample I knitted rows of colourful tulips on a pale green background and a single lady on blue. Rows 1 and 2 of the tile pattern, knitted in green, conceal the line where the two background colours meet.

To make heads of tulips more colourful use dark and light tones of the same colour.
5 rows dark and 3 rows light.



Knit rows 1 and 2 in green to conceal the line where background colour changes (row 1 on pale green, row 2 on blue sky).

Program the blue area when knitting lady as a motif. For a repeat pattern program to 56 stitches.

Program orange area for windmill motif.

2/3 V-NECK SWEATER IN LAMBSWOOL OR COTTON

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with or without a ribber.

MATERIALS

VERSION 1

Nina Miklin's Roma.

1 [1, 1, 1] x 300 [350, 350, 350]g cone in Purple, Shade 80 (MC).

1 [1, 1, 1] x 50g cone in Navy, Shade 42 (C).

This yarn is used double and can be supplied already wound double on one cone, if requested.

VERSION 2

Nina Miklin's Sahara 17.

1 [1, 1, 1] x 400 [400, 450, 450]g cone in Navy, Shade 42 (MC).

1 [1, 1, 1] x 50g cone in White, Shade 07 (C).

This yarn is used treble and is supplied already wound treble on one cone, unless requested otherwise.

GARMENT WEIGHT

VERSION 1: Finished garment in second size weighs 305g;

VERSION 2: second size weighs 395g.

The fibre content of Roma is 100% Pure Lambswool. Sahara 17 is 100% Mercerised 'Mako' Cotton. For further information about these yarns, please write to Nina A. Miklin, 104 Biddulph Mansion, Elgin Avenue, Maida Vale, London W9 1HU.

YARN THICKNESS

This yarn is fine weight and knits as two ply.

MEASUREMENTS

To fit bust 76-82 [87-92, 97-102, 107-112] cm, 30-32 [34-36, 38-40, 42-44] in.

Actual size 87 [96, 106, 116] cm, 34 1/4 [37 3/4, 41 3/4, 45 3/4] in.

Length to shoulder (Version 1) 60.5 [63.5, 67, 70] cm, 23 3/4 [25, 26 1/4, 27 1/2] in. (Version 2) 59 [62, 65.5, 68.5] cm, 23 1/4 [24 1/2, 25 3/4, 27] in.

Sleeve seam (Version 1) 44.5 [46, 49, 52] cm, 17 1/2 [18, 19 1/4, 20 1/2] in. (Version 2) 45.5 [47, 50, 53] cm, 18 [18 1/2, 19 3/4, 21] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

VERSION 1

34 stitches and 66 rows to 10 cm, 4 in measured over tuck stitch

pattern on MT using two strands together (tension dial setting approximately 3-).

VERSION 2

34 stitches and 66 rows to 10 cm, 4 in measured over tuck stitch pattern on MT using three strands together (tension dial setting approximately 3-).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used purl side of knitting as right side of garment.

Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.

When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

VERSION 1

Use two strands of yarn together throughout.

VERSION 2

Use three strands of yarn together throughout.

TUCK STITCH PATTERN

BROTHER MACHINES

Press both tuck buttons. Set carriage for double length pattern.

SILVER REED PUNCHCARD MACHINES

Set carriage for double length pattern and adapt instructions as required (see instruction book).

SILVER REED ELECTRONIC MACHINES

Place needle 1 cam between Ns 12 and 13 at left of centre 0. Press button 1 (right light on), button 2 (left light on for 580 and SK840 machines or right light on for other models) and button 3.

SLEEVES

K 99 [102, 104, 110] rows tuck st.

* BROTHER MACHINES

Push all Ns to UWP on next 4 rows (K1 row C, 1 row MC, 1 row C, 1 row MC).

SILVER REED MACHINES

Cont in st st. K 1 row C, 1 row MC, 1 row C and 1 row MC.

ALL MACHINES **

Cont in tuck st and MC. K 79 [83, 92, 98] rows *. Rep from * to * once more, then from * to ** once.

MACHINES WITH RIBBER

VERSION 1

For all ribbing, put slide lever on II for Brother machines or use "P carriage" for Silver Reed machines.

VERSION 2

For all selvages (plus 1 row in C on cuffs and all rows on neckband). Put slide lever on II for Brother machines or use "P carriage" for Silver Reed machines.

VERSION 1

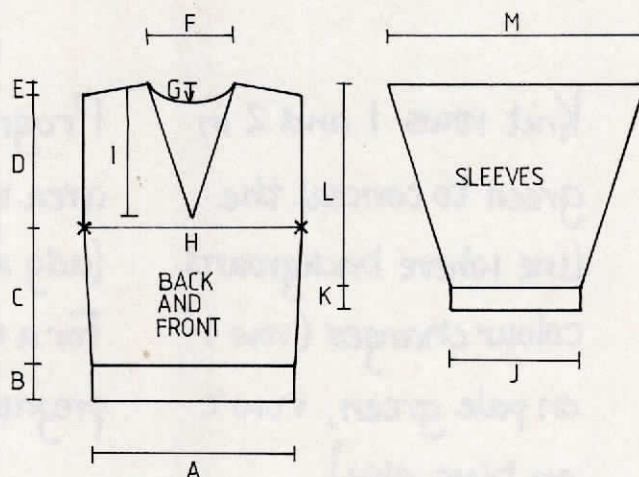
BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 69 [76, 85, 94] Ns at left and 68 [76, 85, 94] Ns at right of centre 0 to WP. 137 [152, 170, 188] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MT-2.../MT-2... and 2 strands of MC tog, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. K 49 rows. Using MT/MT, K 1 row. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 69 [76, 85, 94] Ns at left and 68 [76, 85, 94] Ns at right of centre 0 to WP. 137 [152, 170, 188] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with



C = 27 [30, 32.5, 35.5] CM

D = 26.5 [26.5, 27.5, 27.5] CM

E = 2 CM

F = 17.5 CM

G = 3.25 CM

H = 44 [48.5, 53.5, 58.5] CM

I = 26.5 CM

J = 26 [26, 30, 30] CM

K = 4 CM [version 1]

5 CM [version 2]

L = 40.5 [42, 45, 48] CM

M = 52 [52, 54, 54] CM

A = 40.5 [45, 50, 55] CM

B = 7 CM [version 1] 5.5 CM [version 2]



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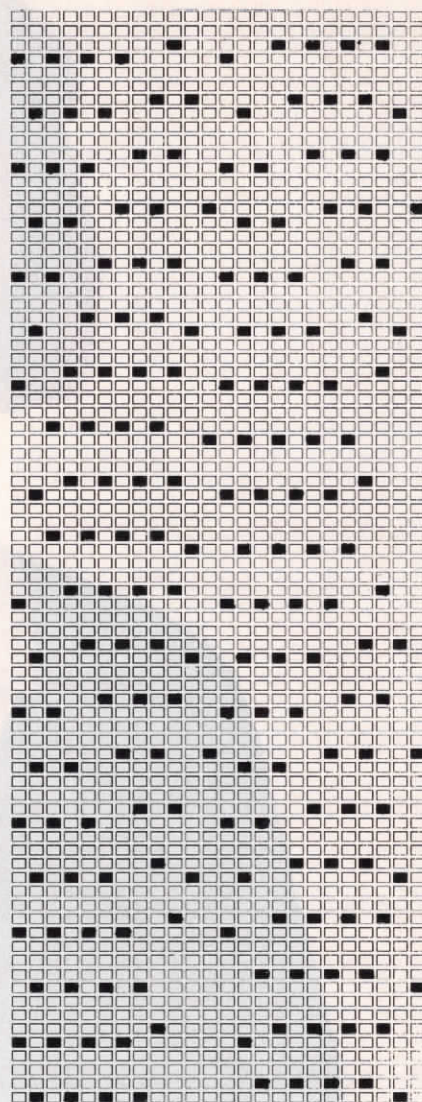
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carriage at left. Set RC at 000. Using MT and 2 strands of MC tog, K 1 row. Using MT-2, K 97 rows. Using MT, K 1 row. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

1st SIZE

Inc 1 st at right edge.

2nd SIZE

Inc 1 st at each end.

ALL SIZES

139 [154, 170, 188] sts. * Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in tuck st patt. Set RC at 000. Using MT, shape sides by inc 1 st at each end of every 25th [25th, 30th, 35th] row until there are 150 [166, 182, 200] sts. K 30 [50, 34, 24] rows. RC shows 180 [200, 214, 234]. Work measures 27 [30, 32.5, 35.5] cm, 10 3/4 [11 3/4, 12 3/4, 14] in above welt. Place marker at each end **. K 168 [168, 174, 174] rows.

SHAPE NECK

Note patt row on card. Push 80 [88, 96, 105] Ns at left to HP and cont on rem sts for first side. K 2 rows. Push 5 Ns at left to HP on next and foll alt row, K 1 row. Push 3 Ns at left to HP, K 1 row.

SHAPE SHOULDER

Push 10 Ns at right to HP, K 1 row. Push 2 Ns at left to HP, K 1 row. *** Push 5 [6, 7, 8] Ns at right to HP, K 1 row. Push 2 Ns at left to HP, K 1 row. Rep from *** 4 times more. Push 5 [6, 7, 8] Ns at right to HP, K 2 rows. Cont in st. Push Ns at right from HP to UWP, K 1 row. Using WY, K a few rows and release from machine. With carriage at left, push 70 [78, 86, 95] Ns at left from HP to WP. Lock card on number previously noted. Take carriage to right without knitting. Release card and cont in tuck st patt. K 1 row. Finish to correspond with first side, reversing shapings by reading left for right and right for left. Push rem 60 Ns from HP to UWP. Using MT and 2 strands of MC tog, K 1 row. Using WY, K a few rows and release from machine *.

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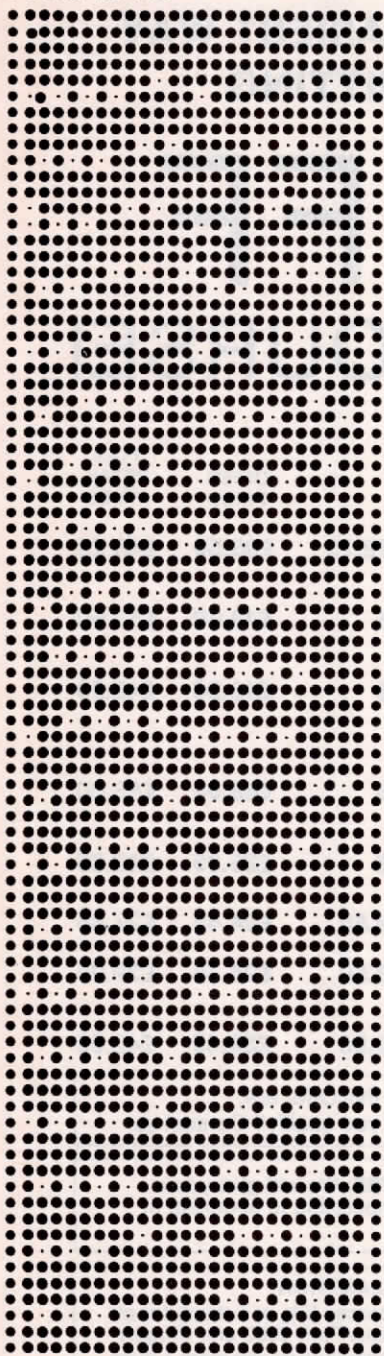
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PUNCHCARD



PATTERNS 2, 3 & 4

2 & 3

VERSION 2



FRONT

Work as for back to **.

*** K 16 [16, 22, 22] rows.

SHAPE NECK

Note patt row on card. Push 75 [83, 91, 100] Ns at left to HP and cont on rem sts for first side. Dec 1 st at neck edge of next and every foll 5th row until 68 [76, 84, 93] sts rem, then on every foll 6th row until 47 [55, 63, 72] sts rem. K 2 rows.

SHAPE SHOULDER

Cont to dec 1 st at neck edge on every 6th row from previous dec and, at the same time, push 10 Ns at right to HP, K 2 rows. Push 5 [6, 7, 8] Ns at right to HP on next and foll 5 alt rows, K 1 row. Cont in st st. Push Ns at right from HP to UWP, K 1 row. Using WY, K a few

rows and release from machine. With carriage at left, push rem 75 [83, 91, 100] Ns from HP to WP. Lock card on number previously noted. Take carriage to right

without knitting. Release card and cont in tuck st patt. K 1 row. Finish to correspond with first side, reversing shapings by reading left for right. ***

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2×2 rib (2×1 N arrangement). Push 68 [68, 74, 74] Ns on each bed to WP. Arrange Ns for 2×2 rib (2×1 N arrangement). Using MT-2+/MT-2- and 2 strands of C tog, cast on and K 3 tubular rows (1 row ribber, 1 row main bed, 1 row ribber). Carriage is at right. Set machine for 2×2 rib knitting. Set RC at 000. K 1 row. Using 2 strands of MC tog, K 24 rows. Using MT+/MT+, K 1 row. Transfer sts for st st. Using WY, K a few rows and release from machine. Push 45 [45, 51, 51] Ns at left and right of

centre 0 to WP. 90 [90, 102, 102]

Ns. With

carriage at right, replace sts on to Ns inc evenly. Unravel WY.

MACHINES WITHOUT RIBBER

Push 45 [45, 51, 51] Ns at left and 44 [44, 50, 50] Ns at right of centre 0 to WP. 89 [89, 101, 101] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT+ and 2 strands of MC tog, K 1 row. Using MT-2-, K 22 rows. Using 2 strands of C tog, K 5 rows. Using 2 strands of MC tog, K 22 rows. Using MT+, K 1 row. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Inc 1 st at right edge. 90 [90, 102, 102] sts.

ALL MACHINES

* Insert card and lock on first row. Take carriage across twice



without knitting. Release card and cont in tuck st patt. Set RC at 000. Using MT and 2 strands of MC tog, shape sides by inc 1 st at each end of every 6th [6th, 7th, 7th] row until there are 178 [178, 184, 184] sts. K 5 [16, 13, 31] rows. RC shows 269 [280, 300, 318] and work measures 40.5 [42, 45, 48] cm, 16 [16½, 17¾, 19] in above cuff. Using MT+6 and 2 strands of MC tog, K 1 row. Cast off with a latch tool *.

TO JOIN RIGHT SHOULDER

Push 45 [53, 61, 70] Ns to WP. With P side of right back shoulder facing, replace sts on to Ns. With K side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT-1 and 2 strands of MC tog, K 1 row. Using MT+6, K 1 row. Cast off with a latch tool.

NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for full needle rib/double rib. Push 200 Ns on each bed to WP for full needle rib/double rib. Using

MT-3 and MT-3 and 2 strands of C tog, cast on. Using MT-3 and MT-3, K 3 tubular rows (1 row ribber, 1 row main bed, 1 row ribber). Carriage is at right. Set carriage for full needle rib/double rib knitting. Set RC at 000. K 2 rows. Using MT-2 and MT-1 and 2 strands of MC tog, K 2 rows. Transfer sts for st st. Using MT-, K 1 row.

MACHINES WITHOUT RIBBER
Push 200 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and 2 strands of MC tog, K 2 rows. Using 2 strands of C tog, K 5 rows. Using 2 strands of MC tog, K 2 rows. Make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Using MT-, K 1 row.

ALL MACHINES

With K side facing, pick up sts around neck edge and place on to Ns. Using MT+1, K 1 row. Using MT+6, K 1 row. Cast off with a latch tool.

TO JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Set in sleeves between markers stretching slightly. Join side, sleeve and neckband seams.

VERSION 2

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 69 [77, 85, 94] Ns at left and right of centre 0 to WP. 138 [154, 170, 188] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MT-3 and MT-3 and 3 strands of MC tog, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. K 29 rows. Using MT- and MT-, K 1 row. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 69 [76, 85, 94] Ns at left and 68 [76, 85, 94] Ns at right of centre 0 to WP. 137 [152, 170, 188] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT- and 3 strands of MC tog, K 1 row. Using MT-3, K 57 rows. Using MT-, K 1 row. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

1st SIZE

Inc 1 st at right edge.

2nd SIZE

Inc 1 st at each end.

ALL SIZES

138 [154, 170, 188] sts. Work as for back of Version 1 from * to * using 3 strands of MC instead of 2.

FRONT

Work as for back to **, then from front of Version 1 from *** to ***.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 45 [45, 51, 51] Ns at left and right of centre 0 to WP. 90 [90, 102, 102] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MT-3 and MT-2 and 3 strands of C tog, cast on and K 3 tubular rows (1 row ribber, 1 row main bed, 1 row ribber). Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. K 1 row. Using MT-3 and MT-3 and 3 strands of MC tog, K 24 rows. Using MT- and MT-, K 1 row. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 45 [45, 51, 51] Ns at left and

44 [44, 50, 50] Ns at right of centre 0 to WP. 89 [89, 101, 101] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT- and 3 strands of MC tog, K 1 row. Using MT-3, K 22 rows. Using 3 strands of C tog, K 5 rows. Using 3 strands of MC tog, K 22 rows. Using MT-, K 1 row. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Inc 1 st at right edge. 90 [90, 102, 102] sts.

ALL MACHINES

Work as for sleeves of Version 1 from * to * using 3 strands tog instead of 2.

TO JOIN RIGHT SHOULDER

Work as for Version 1 using 3 strands of MC tog instead of 2.

NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for full needle rib/double rib. Push 200 Ns on each bed to WP for full needle rib/double rib. Using MT-3 and MT-3 and 3 strands of C tog, cast on. Using MT-3 and MT-2, K 3 tubular rows (1 row ribber, 1 row main bed, 1 row ribber). Carriage is at right. Set carriage for full needle rib/double rib knitting. Set RC at 000. Using MT-3 and MT-2, K 2 rows. Using MT-2 and MT-1 and 3 strands of MC tog, K 2 rows. Transfer sts for st st. Using MT-, K 1 row.

MACHINES WITHOUT RIBBER

Push 200 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and 3 strands of MC tog, K 2 rows. Using 3 strands of C tog, K 5 rows. Using 3 strands of MC tog, K 2 rows. Make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Using MT-, K 1 row.

ALL MACHINES

With K side facing, pick up sts around neck edge and place on to Ns. Using MT+1, K 1 row. Using MT+6, K 1 row. Cast off with a latch tool.

TO JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Set in sleeves between markers stretching slightly. Join side, sleeve and neckband seams.

4 V-NECK SWEATER IN MOHAIR

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with or without a ribber.

MATERIALS

Nina Miklin's Milan

1 [1, 1, 1] x 200 [200, 200, 250]g cone in Cerise, Shade 01 (MY)

GARMENT WEIGHT

Finished garment in second size weighs 150g.

The fibre content of this yarn is 80% Super Kid Mohair, 20% other fibres. For further information about this yarn, please write to Nina A. Miklin, 104 Biddulph Mansion, Elgin Avenue, Maida Vale, London W9 1HU

YARN THICKNESS

This yarn is medium fine weight and knits as three ply.

MEASUREMENTS

To fit bust 76-82 [87-92, 97-102, 107-112] cm, 30-32 [34-36, 38-40, 42-44] in.

Actual size 93 [102, 113, 127] cm, 36¾ [40¼, 44½, 50] in.

Length to shoulder 57.5 [61.5, 65, 72] cm, 22¾ [24¼, 25¾, 28½] in.

Sleeve seam 47.5 [49.5, 51.5, 55] cm, 18¾ [19½, 20¼, 21¾] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

27 stitches and 49 rows to 10 cm, 4 in measured over tuck stitch pattern (tension dial setting approximately 5).

For perfect results, please check your tension carefully

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used purl side of knitting as right side of garment.

Punch card, as shown on page 20, before starting to knit. Fill in pattern card, as shown on page 18, before starting to knit.

When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

TUCK STITCH PATTERN

BROTHER MACHINES

Press both tuck buttons. Set carriage for double length pattern.

SILVER REED PUNCHCARD MACHINES

Set carriage for double length pattern and adapt instructions as required (see instruction book).

SILVER REED ELECTRONIC MACHINES

Place needle 1 cam between Ns 12 and 13 at left of centre 0. Press button 1 (right light on), button 2 (left light on for 580 and SK840 machines or right light on for other models) and button 3.

MACHINES WITH RIBBER

For all ribbing, put slide lever on II for Brother machines or use "P carriage" for Silver Reed machines.

With carriage at left, push 59 [65, 72, 82] Ns at left from HP to WP. Lock card on number previously noted. Take carriage to right without knitting. Release card and cont in tuck st patt. K 1 row. Finish to correspond with first side, reversing shapings by reading left for right and right for left. Push rem 50 Ns from HP to UWP. Using MT and MY, K 1 row. Using WY, K a few rows and release from machine.

FRONT

Work as for back to *. K 40 rows.

SHAPE NECK

Note patt row on card. Push 64 [70, 77, 87] Ns at left to HP and cont on rem sts for first side. Dec 1 st at neck edge on next and every foll 5th row until 40 [46, 53, 63] sts rem. K 1 row.

SHAPE SHOULDER

Dec 1 st at neck edge on 4th row and, AT THE SAME TIME, push 9

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 60 [64, 72, 82] Ns at left and 59 [64, 71, 82] Ns at right of centre 0 to WP. 119 [128, 143, 164] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MT-4/MT-4 and MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. K 25 rows. Using MT-2/MT-2, K 1 row. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 60 [64, 72, 82] Ns at left and 59 [64, 71, 82] Ns at right of centre 0 to WP. 119 [128, 143, 164] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 1 row. Using MT-4, K 49 rows. Using MT-2, K 1 row. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.

ALL MACHINES

1st AND 3rd SIZES

Inc 1 st at right edge.

2nd SIZE

Inc 1 st at each end.

ALL SIZES

120 [130, 144, 164] sts. Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in tuck st patt. Set RC at 000. Using MT, shape sides by inc 1 st at each end of every 20th [20th, 25th, 25th] row until there are 128 [140, 154, 174] sts. K 24 [24, 15, 49] rows. RC shows 104 [124, 140, 174] and work measures 25.5 [29.5, 33, 40] cm, 10 [11½, 13, 15¾] in. Place marker at each end*. K 150 rows.

SHAPE NECK

Note patt row on card. Push 69 [75, 82, 92] Ns at left to HP and cont on rem sts for first side. K 2 rows. Push 5 Ns at left to HP on next and foll alt row, K 1 row. Push 2 Ns at left to HP, K 1 row.

SHAPE SHOULDER

Push 9 [10, 12, 12] Ns at right to HP, K 1 row. Push 2 Ns at left to HP, K 1 row. * Push 6 [7, 8, 10] Ns at right to HP, K 1 row. Push 2 Ns at left to HP, K 1 row. Rep from * twice more. Push 6 [7, 8, 10] Ns at right to HP, K 2 rows. Push Ns at right from HP to UWP. Cont in st st. K 1 row. Using WY, K a few rows and release from machine.

[10, 12, 12] Ns at right to HP, K 2 rows. Push 6 [7, 8, 10] Ns at right to HP on next and foll 3 alt rows, K 1 row. Push Ns at right from HP to UWP. Cont in st st, K 1 row. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to WP. Lock card on number previously noted. Take carriage to right without knitting. Release card and cont in tuck st patt. K 1 row. Finish to correspond with first side, reversing shapings by reading left for right.

SLEEVES

Insert card and lock on first row. Push 50 [50, 54, 54] Ns at left and right of centre 0 to WP. 100 [100, 108, 108] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Release card and cont in tuck st patt. Set RC at 000. Using MY, shape sides by inc 1 st at each end of every 6th [6th, 7th, 8th] row until there are 166 sts. K 11 [21, 26, 13] rows. RC shows 209 [219, 229, 245] and work measures 42.5 [44.5, 46.5, 50] cm, 16¾ [17½, 18¼, 19¾] in. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 53 [53, 56, 56] Ns on each bed to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MT-4/MT-4 and MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. K 33 rows. Using MT/MT, K 1 row. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 53 [53, 56, 56] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT and MY, K 1 row. Using MT-4, K 65 rows. Using MT, K 1 row. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.

ALL MACHINES

With P side facing, replace 100 [100, 108, 108] sts from lower edge of sleeve on to Ns gathering evenly. K 1 row. K 1 row very loosely by hand. Cast off with a latch tool.

TO JOIN RIGHT SHOULDER

Push 39 [45, 52, 62] Ns to WP. With P side of right back shoulder facing, replace sts on to Ns. With K side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and MY, K 1 row. Using MT+5, K 1 row. Cast off with a latch tool.

NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for full needle rib/double rib. Push 194 Ns on each bed to WP for full needle rib/double rib. Using MT-5/MT-5 and MY, cast on. K 3 tubular rows (1 row on main bed, 1 row on ribber and 1 row on main bed). Carriage is at right. Set machine for full needle rib/double

rib knitting. Using MT-2/MT-3, K 2 rows. Transfer sts for st st. Using MT-2, K 1 row.

MACHINES WITHOUT RIBBER

Push 194 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using MT-2 and MY, K 7 rows. Make a hem by placing loops of first row worked in MY evenly along the row. Using MT-1, K 1 row.

ALL MACHINES

With K side facing, pick up sts around neck edge and place on to Ns. Using MT, K 1 row. Using MT+5, K 1 row. Cast off with a latch tool.

TO JOIN LEFT SHOULDER

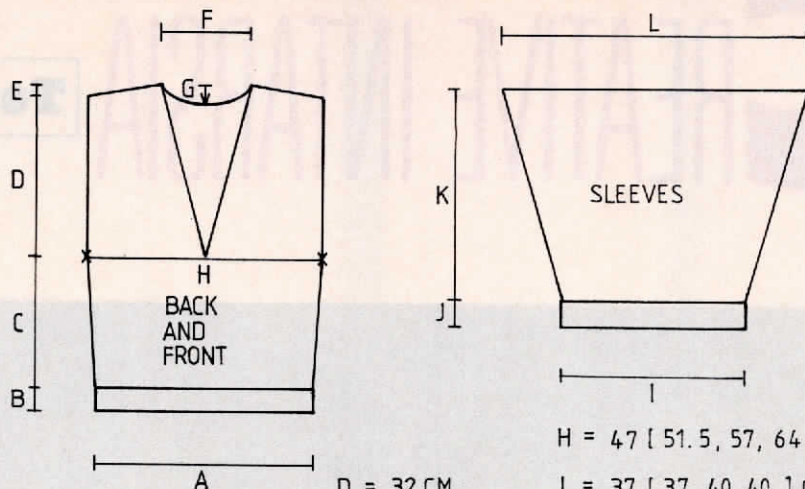
Work as for right shoulder but read left for right.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Set in sleeves between markers stretching slightly. Join side, sleeve and neckband seams.



A = 44 [48, 53, 60.5] CM

B = 4.5 CM

C = 21 [25, 28.5, 35.5] CM

D = 32 CM

E = 2 CM

F = 18.5 CM

G = 3.5 CM

H = 47 [51.5, 57, 64] CM

I = 37 [37, 40, 40] CM

J = 5 CM

K = 42.5 [44.5, 46.5, 50] CM

L = 61 CM



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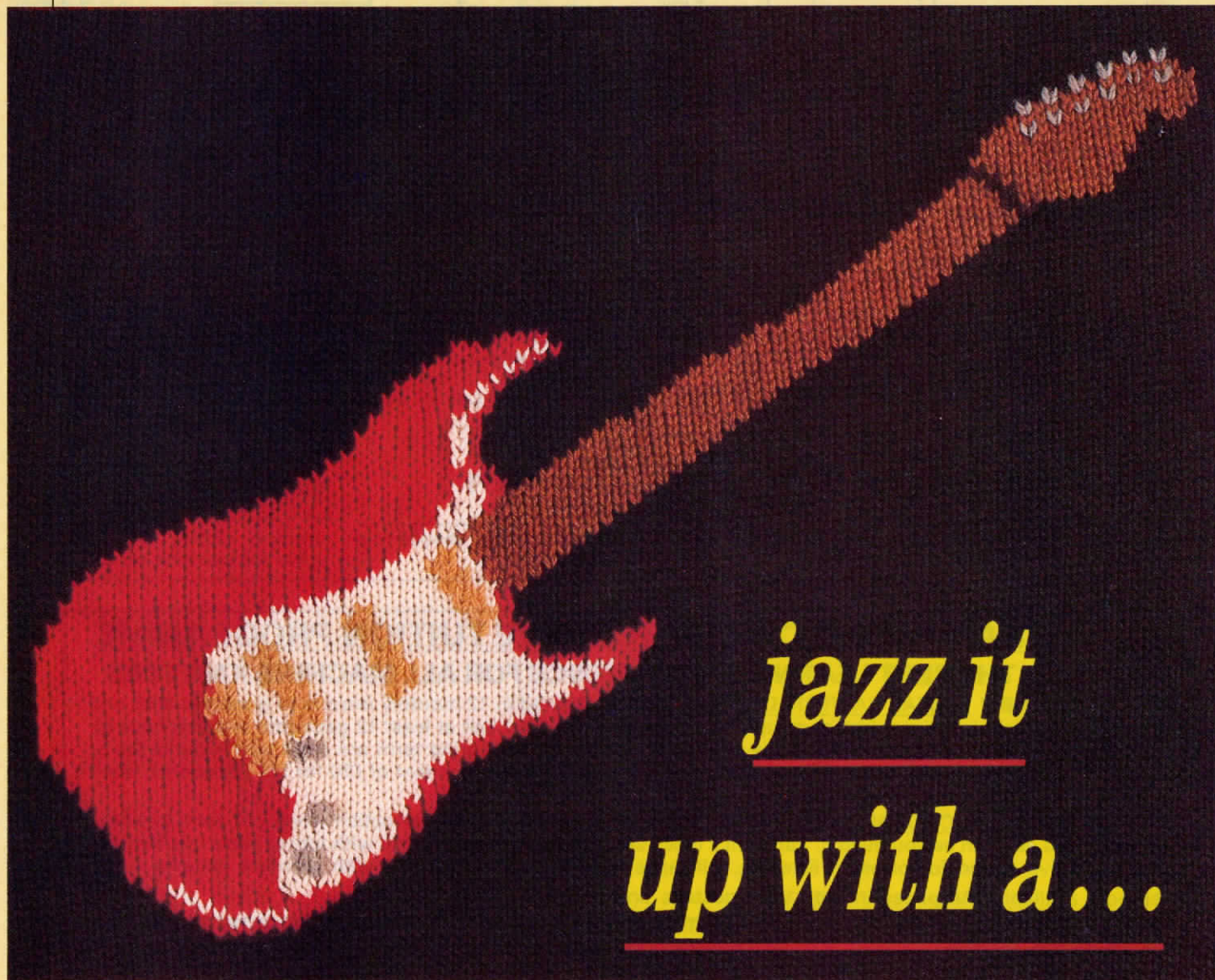
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C CREATIVE INTARSIA

Terry Armitstead



jazz it
up with a...

RED *Guitar*

This month, Terry's intarsia design is an electric guitar, a motif which should appeal to teenagers and adults alike. This is a particularly good design for those who are not experienced in

knitting intarsia. Large areas of colour mean that it is not necessary to have many different balls of yarn. The knitting can also be simplified if the large areas of colour are knitted and the small areas added afterwards by Swiss darning.

INSET

96

98

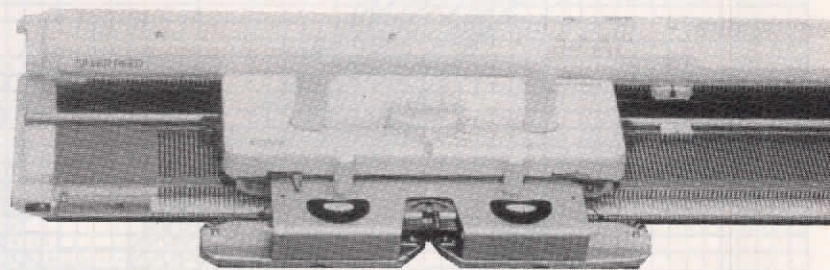
	DARK BROWN		BROWN
	BRASS		GREY OR SILVER
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CLUES

- 'G'F17

WORKSHOP E6000

PRINTING PATTERNS FROM WITHIN CREATION 6

— Part 2

Last time we were looking at printers in general and choosing the correct printer driver from the Setcra disk for your own personal printer. Once this is all set up, you are ready to print out your own designs, to make what is called "hard" copies in computer terms. But why would you need paper printouts of the designs, if you are using Creation 6 to run the E6000, so all the patterns are in memory?

George le Warré

The answer is simple. We all tend to forget things and once you have several designs within the ME/Directory that are some weeks or months old, the name you gave the design at the time may not be enough to recall from your own memory what this design looks like. A hard paper copy, with the design name written on it, will enable you to see at a glance what your original design was and how many colours were used to knit it.

Now just a moment, I hear

some of you say, we do not all have fancy colour printers. So how can we see how many colours were used?

No, many of us don't have colour printers, myself included. But thanks to the way that Creation 6 was written, it is able to print out different colours on a black and white printer, by using different patterns of dots to represent different colours. These are called "grey shades," where each colour, or tint, is converted by the Creation 6 program into a

shade of grey, varying from almost white to black. So it is possible to show all 256 colours within the palette by showing each as a different grey value.

The printer, whether dot matrix, laser or inkjet is only capable of printing in a single colour, usually black. So it reproduces the shades of grey by creating more, or fewer dots per inch, in different patterns to represent each one. These are known as "dither patterns" and each one gives an overall grey tonal value to the eye. If you look closely at the patterns, it becomes obvious that they are just black dots on white paper, but the general appearance is grey and this is what counts.

When you print out your designs, you will notice that even the background that was white on the screen, prints as a grey pattern shade; this is because the screen, as it comes up, is not actually white, but a pale creamy colour. The reason for this is that if the screen were to appear in a brilliant white all the time, it can become very trying on the eyes and difficult to work with for long periods of time. So when printed out, the pale cream colour is shown as a grey value.

This is shown well in Figure 1, which is a printout of a small border repeat design. The pale grey areas are the white and the darker grey heart shapes, the yellow. The black lines are of course the lines showing the individual squares. In practice, it is often better to get rid of this

additional grey shade that is representing white, as it can cause confusion and make the overall view less clear. This is particularly the case if you want to see three or four colour designs clearly, or are printing out a large overall view of the full pattern repeat as it would be in the knitting, or a large design.

Figure 2 shows the same design, but with the white background now shown as white, so that it does make the design stand out more and become clearer.

Figure 3 shows the whole pattern repeated over 180 needles, as it would appear in the knitting, with the white printed direct from the design screen (the cream colour), and printing a grey pattern.

Figure 4 shows exactly the same screen printout, but with the white adjusted to a true white. It therefore prints out as white and not a grey shade. Once again, the whole design is much clearer and more easily seen against the white background.

How do we get this to happen? It is not difficult and once you become used to doing this before printing out, it becomes almost second nature. When your design is on the screen, having been just drawn, or called from memory, click the RIGHT mouse button on the colour box, which appears next to the palette bar. This will bring up the palette submenu, which allows you to change colours. The last icon on the right of the top bar is a pencil with a question mark.



This is the "What Colour?" icon.

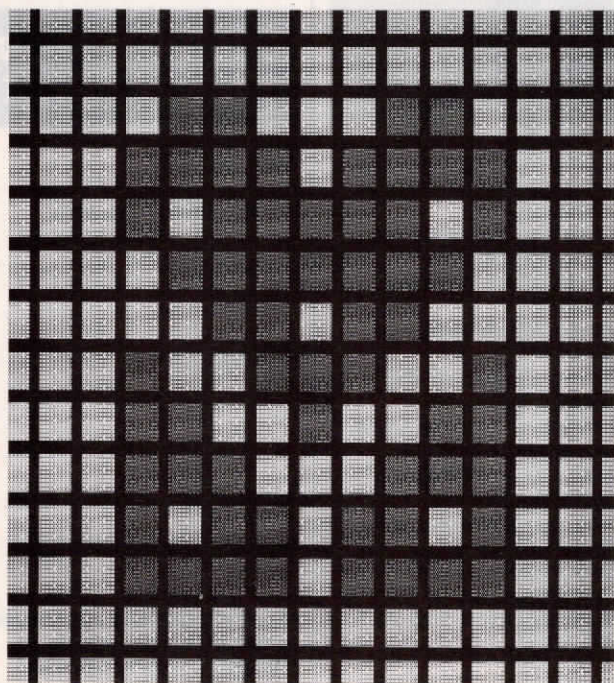


FIGURE 1

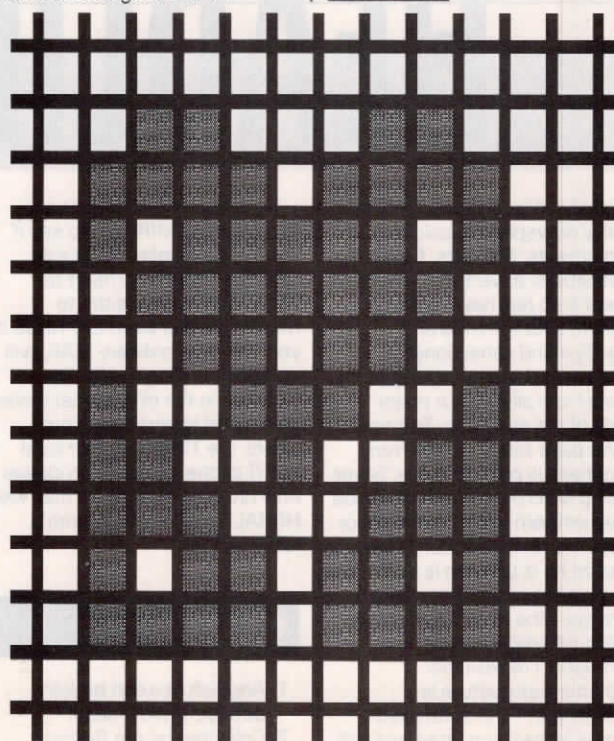


FIGURE 2

Click the RIGHT mouse button on this and the submenu disappears. Place the cross pointer on to any white square and click. The white colour now appears in the colour box beside the palette. Click the RIGHT mouse button here once again to call back the colour submenu and you will see that the screen colour white is shown at the top right. Under the icons, the paint mixing bars show the values of colour used to create this colour. They are currently showing 227 RED, 227 GREEN, 195 BLUE. Use the RIGHT mouse button to drag the bars to the far right. You will see the colour in the box become a bright, brilliant white. Click the right mouse button anywhere outside the paint mixing bars to leave the menu. Print out from

this screen in the normal way and the white will reproduce as white and not a grey shade.

As you use the Clear Screen icon, the background white will be restored to the normal screen white (cream shade). I would strongly recommend that you do not change the background screen white to the brilliant white permanently, as it is difficult to use for long periods, causing eyestrain. Should you need to get back to the screen white without using Clear Screen, go back into the colour submenu as described above and change the colour exactly as before, but this time making the bars the following values. RED 227, GREEN 227, BLUE 195; this will restore screen white.

Figure 5 once again shows a

design (this time in three colours), with the background a true white. It is a fairly small design, that was printed with the screen magnified. In other words with the magnifying glass icon in use and the grid showing on screen. Both the design and grid have been printed.

Figure 6 is exactly the same design, printed in the same way, but this time with the magnifying icon switched off. (The screen was showing the whole design area, not just a small part.) Notice that printouts made this way do not contain the grid lines denoting individual squares. This is a point

worth remembering. If you want the grid lines to show, print from a magnified screen area. If you want an overall view of what the design will look like when knitted, print from a section, or all, of the full design area. It is logical in many ways that this should be so. You cannot see the grid on full screen, so it doesn't print. You can see the grid on magnify, so it does print.

This is fine for smaller designs, but with larger designs, we need to work in a slightly different way to make the grid show when required and this is what we shall be dealing with next time.

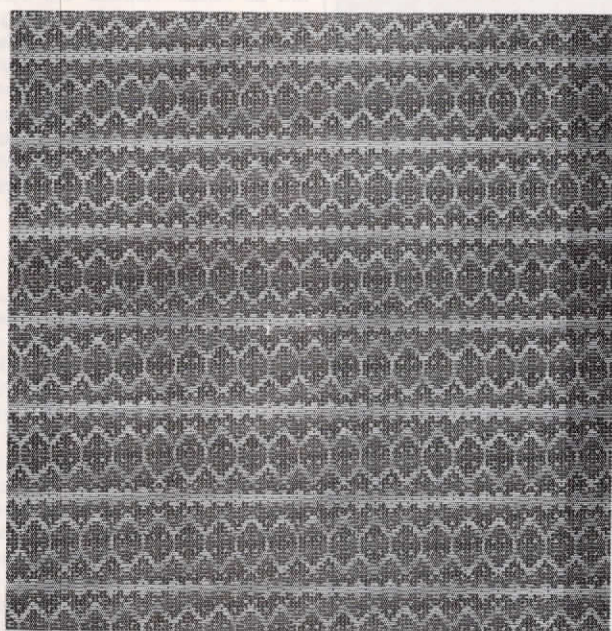


FIGURE 3

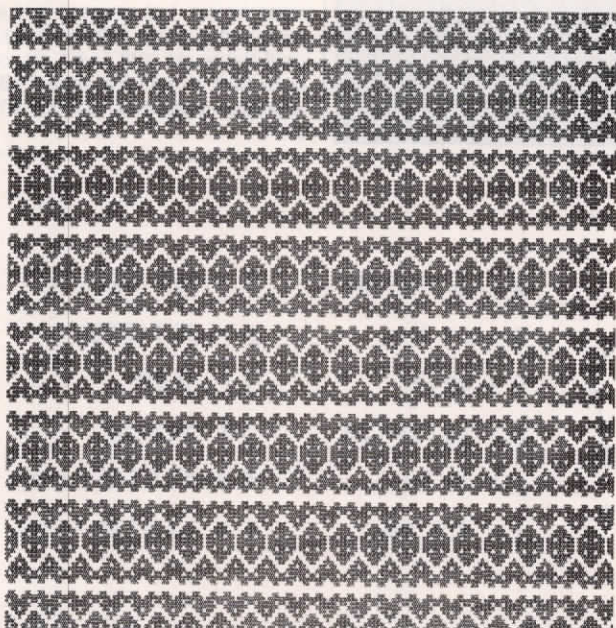


FIGURE 4

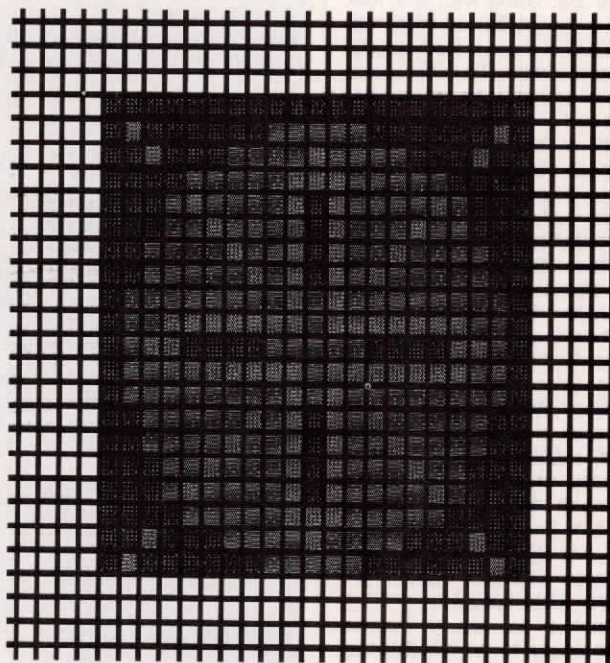


FIGURE 5

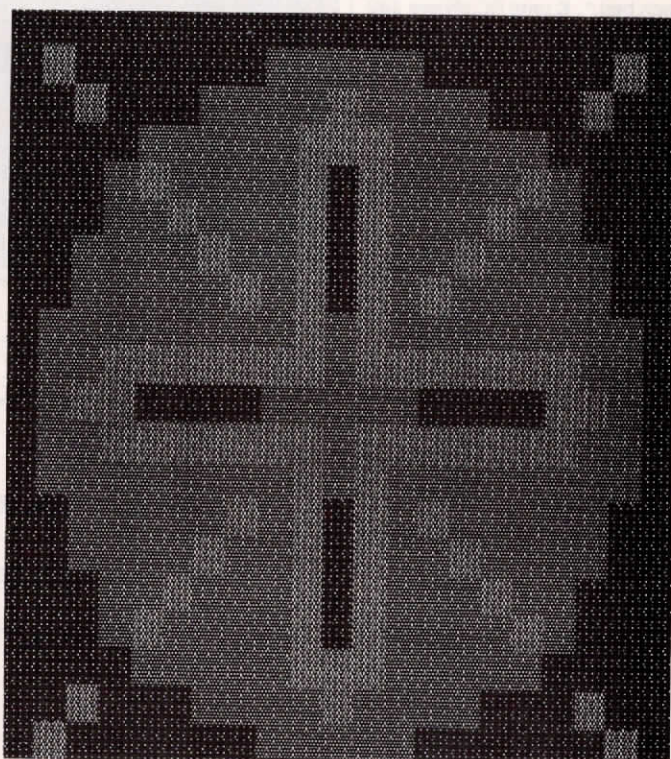


FIGURE 6

5 ARGYLL TOP FOR DUOMATICS

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic 80 machines with Deco and E6000 machines.

MATERIALS

Bramwell Artistic.

1 [1] x 350g cone in Blue (MC).

1 [1] x 350g cone in White (C).

GARMENT WEIGHT

Finished garment in first size weighs 300g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to F. W. Bramwell & Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Accrington BB5 5TU.

YARN THICKNESS

This yarn is medium fine weight and knits as three ply.

MEASUREMENTS

To fit bust 87-92 [97-102] cm, 34-36 [38-40] in.

Actual size 95 [107] cm, 38 1/4 [42 1/4] in.

Length to shoulder 54.5 [56.5] cm, 21 1/2 [22 1/4] in.

Sleeve seam 18.5 cm, 7 1/4 in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

50 stitches (on each bed) to 17 cm and 100 rows to 12.5 cm, measured over pattern (stitch size setting approximately 3 1/2/3 1/2).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4

KNITTING NOTES

Duo 80 users - Punch card, as shown, before starting to knit. We used card 285 from Deco 101-330 book.

Notes for 6000 users are given in parenthesis (6000 - use pattern 1147 knit tech 183. For the purpose of this pattern RC means the RC on the lock not the electronic RC on the console).

See Duomatic Update on page 32 for more information about this pattern.

I have included instructions for neck shaping, but a cut and sew neck is the easiest way to shape the neck.

When decreasing, remember to put pushers back into blocking rail.

When increasing, remember to put pushers into rest position under increased stitches.

BACK

Handle down. Orange strippers. Set up 71 [80] Ns at left and right of centre on each bed in WP. 142 [160] Ns on each bed. Arrange Ns for 2x2 rib (2x1 N arrangement) as in diagram 1. (6000 - use cast on 4 then knit on using stitch sizes given.) Set lock on N/N and stitch size to 2/2. Using MC, K 1 row. Set lock on CX/CX and stitch size to 2 1/2/2 1/2, K 3 rows. Rack one full turn to the right. Transfer end st on back bed at right to front bed end N and push empty N to NWP. Set RC at 000. Set lock on N/N and stitch size to 3/3, K 31 rows. Push up empty Ns in between Ns on both beds to WP. Set lock on CX/CX and stitch size to 2 1/2/2 1/2, K 2 rows. Set lock on N/N and stitch size to 3 1/2/3 1/2, K 1 row. Put card holder in centre of needle-bed. Insert card into card holder and set to 0. Arrange pushers in rest position under every front bed N in WP. Programme card with deco and clip deco to lock. Set RC at 000. Set lock on N/BX← and deco on ⊖ 4 (6000 - pattern 1147 knit tech 183). Cont in stripes of 2 rows MC and 2 rows C. K until RC shows 238. Work measures 34.5 cm, 13 1/2 in.

SHAPE ARMHOLES

Remember to return pushers under empty Ns to blocking rail. Set RC at 000. Cast off 6 sts on each bed at beg of next 2 rows. K 4 rows. Dec 1 st on each bed at each end of next and every foll alt row until 108 [118] sts rem on each bed *. K until RC shows 162 [176]. Place a marker at each side of centre 48 sts on front bed. Cast off loosely.

FRONT

Work as for back to *. K until RC shows 110 [124].

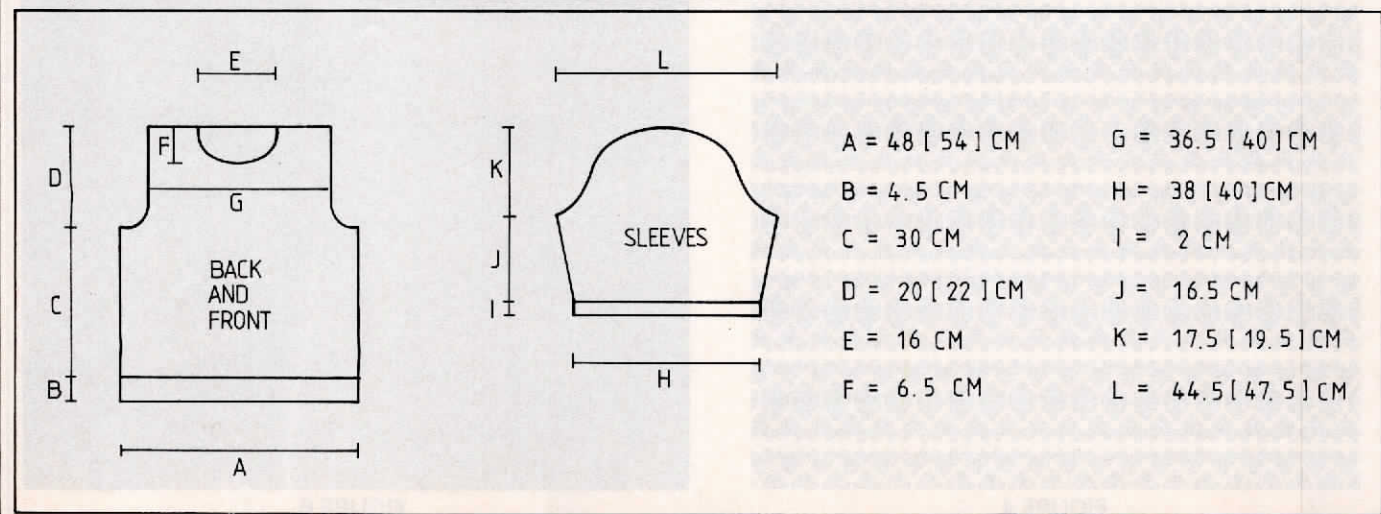
SHAPE NECK

Note patt row on card. (6000 -

follow instructions on page 117 of instruction book.) Using a length of MC, cast off centre 16 sts on each bed and return pushers under these Ns to blocking rail. Note position of Ns at left. Transfer sts at left on to decker combs and return pushers under these Ns to blocking rail. Cont on rem sts for first side. Set RC at 000. Dec 1 st on each bed at neck edge on every 3rd row until 30 [35] sts rem on each bed. K to row 52. Cast off loosely. Arrange Ns at left as noted. Replace sts from decker combs on to Ns. Arrange pushers in rest position under every front bed N in WP. Turn card to noted number. Programme card with deco and clip deco to lock. Set lock on N/BX←, dec on ⊖ 4 and stitch size to 3 1/2/3 1/2. Finish to correspond with first side, reversing shapings.

FIRST SLEEVE

Handle up. Orange strippers. Set up 56 [59] Ns at left and right of centre on each bed in WP. 112 [118] Ns on each bed. Arrange Ns for 1x1 rib. Set lock on N/N and stitch size to 3/3. Using MC, K 1 row. Set lock on CX/CX and stitch size to 3 1/2/3 1/2, K 2 rows. Push up empty Ns in between Ns on both beds to WP. Handle down. Set lock on N/N, K 1 row. Insert card into card holder and set to 0. Arrange pushers in rest position under every front bed N in WP. Programme card with deco and clip deco to lock. Set RC at 000. Set lock on N/BX← and deco on ⊖ 4. (6000 - pattern 1147 knit tech 183.) Cont in stripes of 2 rows MC and 2 rows C. Shape sides by inc 1 st on each bed at each end of every 12th [11th] row until there are 132 [140] sts on each bed. K until RC shows 132 and work measures 16.5 cm, 6 1/2 in.





SHAPE TOP

Remember to return pushers under empty Ns to blocking rail. Set RC at 000. Cast off 6 sts on each bed at beg of next 2 rows. K 2 rows. Dec 1 st on each bed at each end of next and every foll 4th row until 68 sts rem on each bed. K 3 rows. * Cast off 3 sts on each bed at beg of next 2 rows, K 2 rows. Rep from * 3 times more. Cast off 2 sts on each bed at beg of next 16 rows. RC shows 140 [156]. Cast off loosely.

SECOND SLEEVE

Work as for first sleeve but for Duo 80 use reverse side of card. (6000 – mirror image pattern.)

SLEEVE BANDS

Handle down. Orange strippers. Set up 80 [86] Ns on each bed in WP for full needle rib. * Set lock on N/N and stitch size to 2/2. Using MC, K 1 row. Set lock on CX/CX and stitch size to 2½/2½, K 2 rows. Set lock on N/N and stitch size to 3/3, K 1 row. Set lock

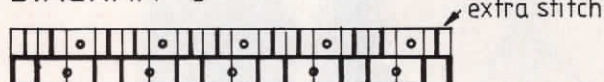
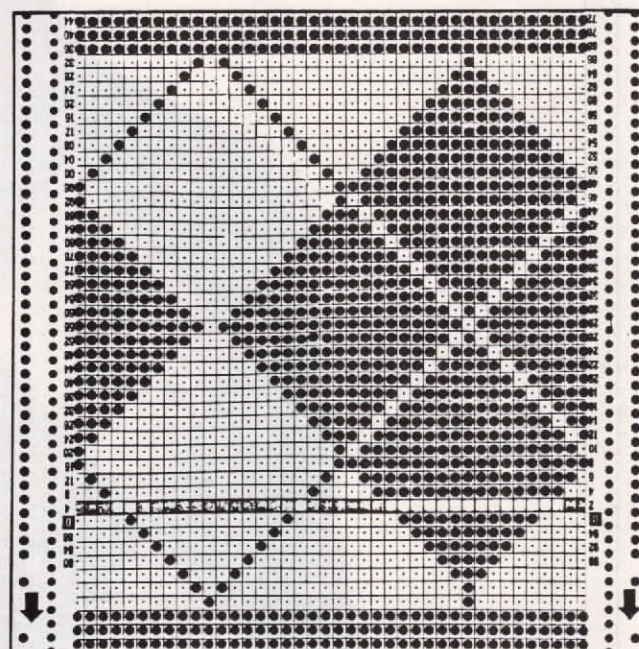
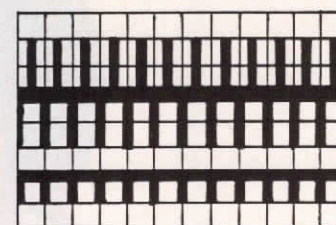
on CX/CX and stitch size to 3½/3½, K 2 rows. Black strippers. Set lock on GX/N and stitch size to 4½, K 10 rows. Pull yarn down between beds and hold it there. Set lock on N/GX and stitch size to 4½, K 10 rows. Either K a few rows in WY and release from machine or join on the machine using the Passap method *.

NECKBAND

Handle down. Orange strippers. Set up 110 Ns on each bed in WP for full needle rib. Work as for sleeve bands from * to *.

MAKING UP

Join shoulder seams. If you have not already used the Passap method for joining neckband and sleeve bands, pin it into position easing in lower edges of sleeves. Unravelling WY as required, backstitch through open loops of last row worked in MC, first on the right side and then on the wrong side. Join side, sleeve and neckband seams. Set in sleeves slightly gathering top.

DIAGRAM I**Knitting Technique 183****Double-bed Fair Isle**

285 deco A H

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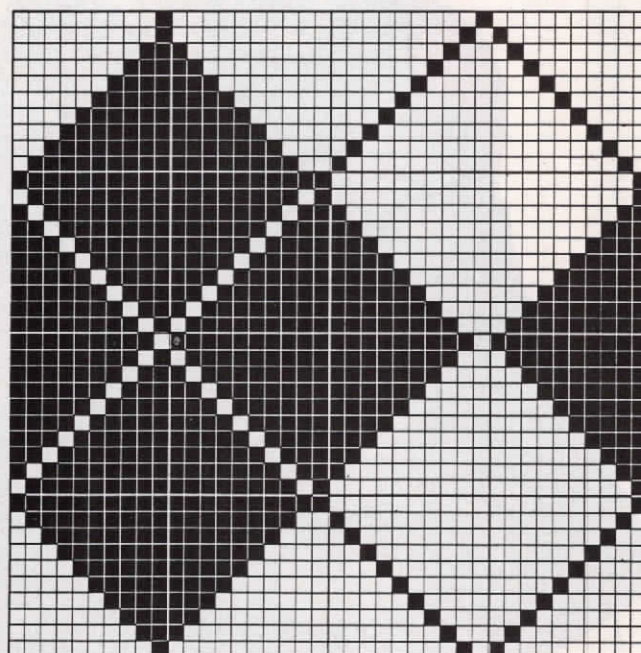
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Pattern 1147 for E6000

DUOMATIC UPDATE

The Passap pattern this month is for a jacquard top which can be knitted on either the Duo 80 or the electronic 6000 machine. The back and the front begin with a two by one rib which is Cast-on 4 for electronic knitters.

Hazel Duignan

Occasionally the Cast-on 4 program will give you a single stitch, knitting at the end of a row (this depends on the number of stitches being used). I hate this as it makes for an untidy seam on the rib section so I usually avoid using the electronic information for the rib. Also, as a Passap knitter of long standing, I find it easier and quicker to knit the rib of any garment without using the electronics. Perhaps you might like to try this if you have not already done so.

The first thing to remember is that the information for the cast on cannot be omitted from the program even if you are not going to use the console to give you the cast on directions. Any cast on number may be entered as you are not really using it but just "cheating" the console.

Follow the instructions in the pattern for casting on, knitting the 31 rows of rib and also for knitting the two tubular rows and one N/N row to get to full needle rib setting for jacquard. Then program as follows:

Progr		ENT
Erase		ENT
Cast on	4	ENT
All St. Patt		No
St. Patt A	1147	ENT
Alter		No
Knit Tech	183	ENT
Enl/Position		No
Test		No
All St. Patt		ENT
Form		No
LND-90	71-	ENT
RND+90	71	ENT
Start Cast on		ENT
Start Position		ENT
Cast on	ABC	
Pattern A		ENT

Follow instructions on the screen.

This program is for garment size 87-92 centimetres. If you are knitting a larger size then the left and right needle numbers will need to be altered.

For the sleeves on this particular sweater I think it is easier to program over the number of stitches at the top of the sleeve just before the cap

shaping begins. For the 87-92 size pattern the left needle will be 66—and the right needle 66.

On this particular sleeve there is not a great deal of difference in the width at the cuff edge and the top of the sleeve. However, on some patterns the difference will be much greater. If you program the widest part right at the beginning you will have to ensure that the lock passes all the needles programmed on every row, even when you are knitting on only a few needles. If you do not pass the required number then Error 206 will tell you that you have made a mistake. Not only will the rest of the family know about the mistake but you will waste time and temper putting it right, so try the following.

Knit the cuff. Then program the cuff needles plus ten at each side. When you have increased over the ten at each side, check that the RC is on the screen (if not push ENT to bring RC on screen). Then push COR. You can now alter the width of the knitting by another ten (or as many as you want).

With such a large pattern it is not possible to match the pattern on all seams. I find that the method given gives a neat shoulder seam although the side seams do not match.

I have suggested that the pattern is mirror imaged for the second sleeve so that the stitch pattern is the same on each sleeve.

If you are knitting on the Duo 80 there are two methods of making the sleeves match. You can either move the card holder or, as I have suggested, turn the card over. Normally moving the card holder is fine but as the sleeve head gets smaller it is easy to forget to pass the holder with the lock and I find that just having to pass over the centre 40 needles causes fewer problems.

Back to the 6000. I have given all row numbers from the "manual" row counter on the front lock. It is not really manual

but it seems to be the easiest way to describe it. The row counter on the console is very useful but it counts every row, even the zig-zag and tubular rows, if you use the electronic cast on. I find that it is useful when I use the forma built into the console, or as a check if I lose my place with the manual counter, but it seems to involve a lot of mental arithmetic when I am increasing or decreasing.

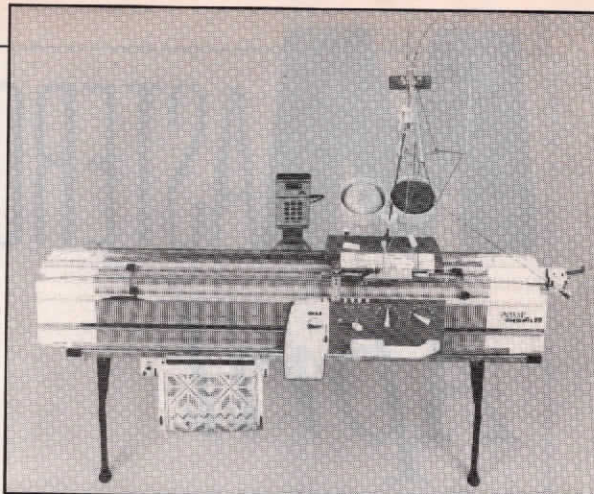
If you knit on the Duo 80 it is quite simple to leave your knitting overnight and just pick up where you left off next day. The 'eye' on the Duo even tells you whether your next two rows should be knitted in main or contrast yarn, red for main colour, grey or "blots" for contrast.

It is equally easy to return to knitting on the 6000. Before you

switch off, make a note of both row counter numbers. When you switch on next day the screen will ask you to wait, then start position, put lock in start position and press ENT. Wait again, then St. Patt A (it might be B for another garment but ours is A), press ENT. You will then be instructed to knit two empty rows. After this you can start to knit, but before you do, turn the manual row counter back two rows and check to ensure that the electronic row counter is showing the correct number.

I do hope that you are all enjoying the 6000 as much as I am. There seems to be no end to the things it can do. I just wish I could program it to make the meals whilst I carried on knitting. Until next time.

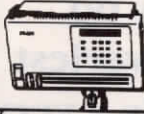
Happy Knitting.



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MASTERCLASS

Mary Dowse

April showers bring May flowers

Make sure that they do. Make this your floweriest May ever. It really *is* a very flowery month, with the memory of the lovely colours of early spring flowers, lilac and fruit trees in blossom and the promise of roses and lilies about to bloom. Perhaps in a good year, early roses are already here. As flowers are undoubtedly one of the loveliest sights there are, make sure that you use them in your knitting.



First of all, flowery pastel colours are very fashionable this season, so, even if you have only the very simplest of machines, you can still indulge in lovely pastel flower coloured sweaters, perhaps worn with skirt or pants in one of the new green neutrals, gentle pinks and lilacs, blues and lemons, embodying the very essence of spring and early summer. Enjoy knitting and wearing these lovely colours.

If you have a slightly more elaborate machine with punchcards, or an electronic model, you can enjoy knitting a gorgeous single jacquard or Fair Isle sweater or jacket or even a flowery dress. You will have some flower designs with your machine, or you could really treat yourself to some special ones from the many designer collections. Iris Bishop has lots of lovely ones as does Wendy

Phillips and Sue Green of "Nature Knits" has a very pretty fuchsia one amongst others. Use fine two-ply wool for now and perhaps fine cottons or synthetics for later. Brockwell's have a lovely wealth of colours in fine wool and cotton available by mail order. Forsell's fine two-ply wools and cottons come in a gorgeous and vibrant range from your local stockists and Bonnie's French crêpe is in many beautiful colours. It really is getting easier to buy a particular colour, though you may need to order this by post as shops quite reasonably tend to keep the more usual "best selling" colours in stock. You really could go on knitting colour variations for years and still have hundreds to choose from.

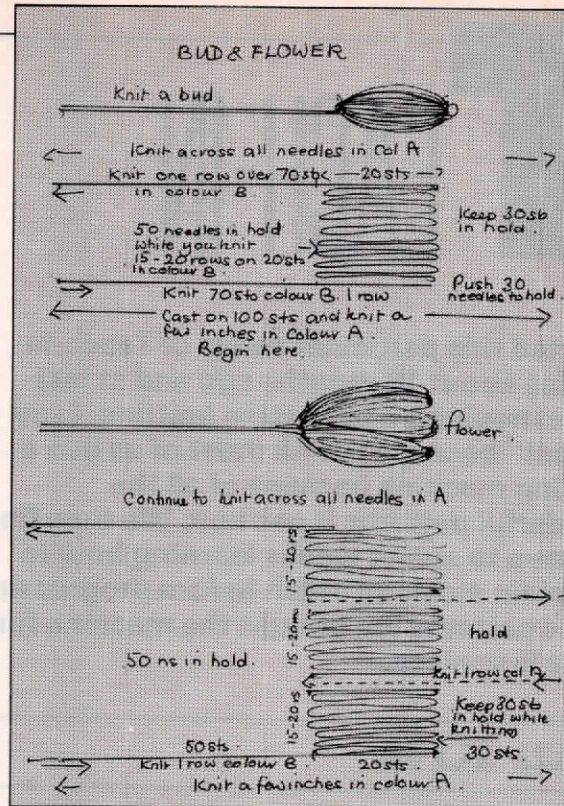
Now for something a little different but still flowery – and you don't need an elaborate machine for this either, just that wonderfully versatile "holding position" so that you can make use of partial knitting. Try three dimensional flowers or leaves. These are particularly successful in sideways knitting. Knit one to decorate one side of a sweater or a row growing from the hem of a skirt. They are easier to knit than to describe. Try a "bud" first. The number of needles you use depends upon your personal choice – a long stemmed slender bud or a short plump one, but the numbers I have given are useful for a sample.

When you have tried this, try a three petalled "flower" as in the second diagram. This is basically three "buds" knitted on the same stem but with one row of the background colour between each "petal" to separate them. "Park" this thread carefully when knitting these two rows so that it doesn't get in the way while you are knitting the petals. When you have finished knitting, steam carefully but don't flatten the

flower. Lots of these on varying lengths of stem grow beautifully from the hem to make a really flowery skirt and once you have mastered the technique it is quite easy. The secret of "hold" is to make sure that your needles really are RIGHT OUT when you don't want them to knit but are just pushed back a little way (about a half centimetre or quarter inch) when you want to knit them again, so that there is no danger of them falling off. When I began to use "holding position" I used to hook them back very carefully to a normal knitting position, but pushing them in just a small fraction is much easier and actually works better.

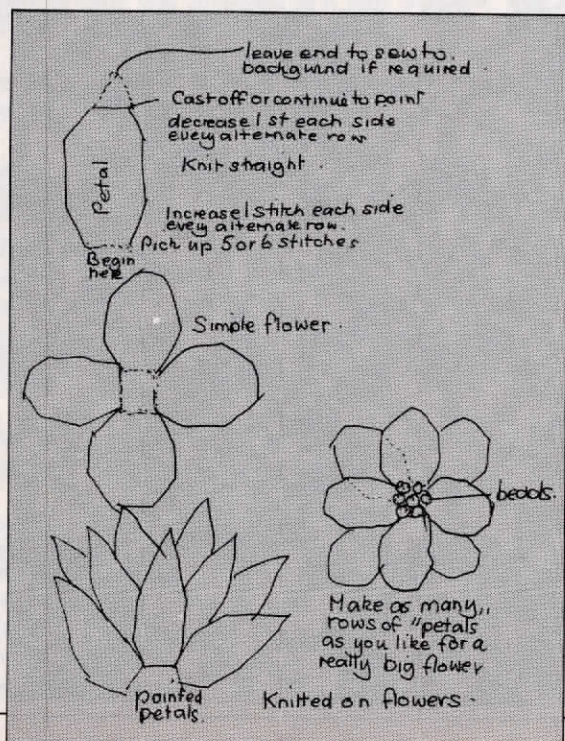
Stems are easy knitted this way, but you might also try flowers of knitted-on petals, knitted after you have finished your garment. Try picking up several stitches and knitting petals as in the diagram. Attempt a simple four or five petalled flower first and then a many petalled really bold decoration on shoulder or back of a sweater or jacket. These petals can also be used to heighten the effect of intarsia flowers. If you've never tried intarsia do begin with a simple pattern, but if you are an intarsia addict and have lots of time and patience, you could knit a great big "Dutch flower piece" to make a really technicolour dream sweater or coat. If you feel equal to the quite complicated task of working out the pattern for yourself why not try using a needlepoint or tapestry chart and translating it into knitting. Some of the designs in Kaffe Fassett's books would make marvellous designs for intarsia knitting and, like Kaffe Fassett, you could use a mixture of textured and smooth and matt and shiny yarns.

This is a labour of love and also keeps your machine occupied for



some time, so, much as I long to make a coat with a big "flower piece" I've never had the time to embark upon a really gorgeous one. I hope that one of you will – it would be fun to do! However, don't despair if, like mine, your time is limited. The simplest flower colours and designs give

you a wealth of summer gardens at your disposal and if you fancy a very big design why not knit a very simple one and add lots of detail with simple running stitches and the occasional bead. You can actually talk and enter into the social life of your family while you do this.



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TEACH-IN

I started this particular series of Teach-In articles about 18 months ago and at last we're moving on to pattern knitting. I say "at last" because I think most of us buy a knitting machine because of all the wonderful patterns it can knit. We then find we have to spend weeks learning how to knit plain stocking stitch before progressing to the patterns we bought the machine for in the first place.

Ann Kite

However, once we have built our foundations in stocking stitch, it shouldn't be too difficult to progress to pattern knitting. In fact, I find the most difficult subjects to teach are things like the use of the transfer tool for increasing and decreasing, or picking up a dropped stitch. These

require manual dexterity, whereas pattern knitting requires more knowledge, which means more to remember. But actually pressing the right knob is easy once you have learnt and remembered. As for the machine, it doesn't seem to find most of the pattern stitches more difficult to knit than

stocking stitch! Lace with the lace carriage and punch or thread lace, are, I find, two exceptions to this, but even with these, if you treat the machine well and pay attention to details like weights and tension, it will usually perform very well.

So – pattern knitting. There are two common methods of controlling the pattern, with punched cards and electronically. In this article, I hope to cover the basics of Fair Isle knitting on punchcard machines.

I have in my workroom Silver Reed, Brother, Toyota and Passap machines. All Silver models are similar to each other, likewise Brother models. However, Toyota models do vary in the way they pattern knit. I have a Toyota 901 and 950, so these are the only two Toyota models I can really cover in this article although I hope owners of other Toyota models may find some useful hints.

As usual, this is an article to read and knit through at your knitting machine.

Cast on about 100 stitches and knit about ten rows of stocking stitch, just to establish some knitting on your machine. Your manual will tell you which of your punchcards are suitable for each stitch. Choose one suitable for Fair Isle, and roll it into the card reader. Join the card in such a

way that the back stays behind the front. (If you lap the back of the card over the front, the card may jam in the card reader causing pattern faults in the knitting and damage to the card.) Roll the card to row 1 and lock it.

On all machines, you can't just start pattern knitting. You have to go through a preparation sequence first.

On Silver Reed and Knitmaster machines, the first row of the pattern has to be memorised. On Brother and Toyota machines the needles have to be selected for the first row of the pattern.

On Knitmaster machines, use the carriage release button to release the carriage and do two free passes. The pattern has been memorised after the first pass, but the second pass is necessary to get back to where the yarn is.

On Brother and Toyota machines, you start with a free pass without selecting to the other side of the machine. To do this, push in both Part buttons on Brother machines and on Toyota put the selection lever or dial to the central empty position. Make sure all the needles are in the working position. If any needles are forward of the needlebed, they'll either be knitted (if you leave the yarn in while you do the free pass) or dropped (if you remove the yarn during the free pass). After the first free pass, the



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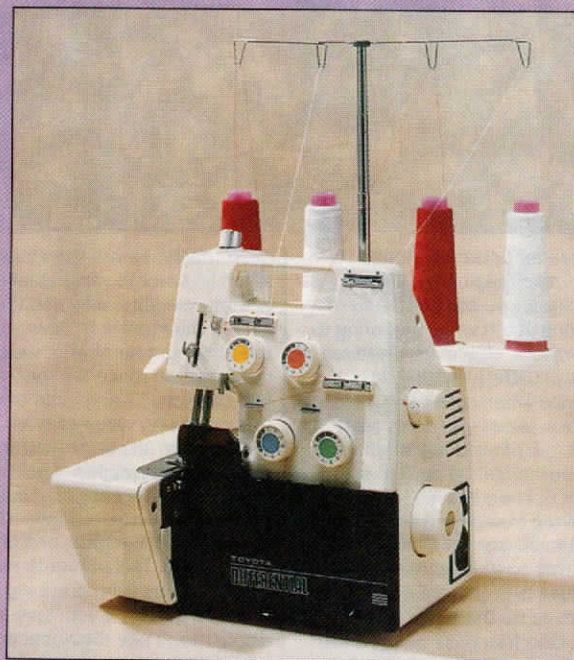
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sewing machine

Overedge width
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Size of bight
(Range 4-6mm)
Stitch length
1-5mm

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TEACH-IN

continued

carriage is on the opposite side of the bed to the yarn and the needles haven't yet been selected. Now the carriages have to be connected to the card reading mechanism in order to select the needles on the next free pass. On Brother, put the Change knob to KC; on Toyota, put the card levers to C. Now pass the carriage back to where you started. This too is a free pass, but the needles are selected for the first row of the pattern.

I've just taught you how to

On Toyota, put the selection lever of dial to Colour, while the card lever remains on C.

Fair Isle is generally knitted at a looser tension than stocking stitch, usually one whole number higher, so on all machines turn up the tension dial one whole number.

As I said in an earlier article in this series, when I'm knitting straight stocking stitch (that is, when I've no needles in holding position), I don't use weights. This often surprises knitters, but as

needle manually on Toyota machines. Moving the edge needle forward like this ensures that both yarns always come to the end of the row. This ensures a neat edge to the knitting and an even tension on both yarns.

Unlock the card; now you're ready to thread the second colour and start knitting. Move the edge weights up every 20 rows or so, not forgetting to bring the edge needle nearest the carriage forward on every row on those machines where it is not done automatically for you.

Most knitters worry about what to do if they make a mistake and have to unravel and also about how you match the pattern at the neck. However, it really is very easy. Once you've learnt how to memorise the pattern or select the needles without knitting you are almost there.

Actually, unravelling is almost as easy as with stocking stitch. On Brother and Toyota machines, move the selected needles back to working position before unravelling. The most important thing to remember is to count the number of rows you unravel. Then, when you've finished unravelling, turn the card back by the number of rows unravelled and *lock it*. If you've unravelled an even number of rows, you'll now need to do two free passes, just as you did when you started pattern knitting, to memorise the pattern or select the needles.

On Knitmaster machines, just release the carriage as before.

Brother and Toyota machines have to be disconnected from the patterning mechanism during the first free pass, because you don't want to select the needles until the second free pass. So on Brother machines, put the Change knob to NL for the first free pass. After putting the Change knob to NL, push in the Part buttons. Do this after moving the Change knob, because moving the Change knob to NL always releases any cam buttons that are in. If you push in the Part buttons and *then* change the Change knob to NL, the Part buttons will pop out and the carriage is then set as for stocking stitch. If you forget to push the Part buttons back in and do a free pass without any yarn in, you'll strip your knitting off!

On Toyota machines, put the card lever to 0 for the first free

pass. The selection lever or dial must be on Empty of course.

If you've unravelled an odd number of rows, then the yarns are now on the side opposite the carriage, so you only need to do one free pass.

On Silver machines, there is no difference between one free pass or two, just use the carriage release button. On Brother and Toyota machines, if you are doing only one free pass, it's the second of the two free passes that you need to do. That is, the carriage must be connected to the card reading mechanism (Change knob on KC on Brother; card levers on C on Toyota) in order to select the needles. The Part buttons must be in on Brother and the selection lever or dial on Empty on Toyota of course.

Finally, before doing the free passes, make sure all the needles are well back in working position. Any just forward of the needlebed will be knitted or dropped depending on whether or not you have yarn in the carriage.

I am imagining you sitting at your machines with this article, knitting a straight experimental strip. So I keep saying "have the needles back in working position". But it is possible of course to have some needles in holding position and the carriage set to hold in the usual way. These needles will then be ignored, that is held, during the selection process. What you must not do is have needles between working and holding position. It is those that will drop or knit.

After memorising or selecting the correct row, unlock the card, reset the carriage for Fair Isle knitting and carry on knitting.

Matching the pattern when dividing for the neck makes many knitters anxious. Some Brother and Toyota knitters tell me that when they divide for the neck they make a note of the positions of the needles and then hand select them to those positions when starting the second side. This really is doing it the hard way; and I would also think it is very prone to error. All you have to do is note the row number on the punchcard when you divide for the neck. After that, the machine will select the needles for you.

The routine for knitting a neck while using the punchcard is:

1) Note the row number on the card before dividing for the neck.



prepare for pattern knitting, without knitting a row. On all machines, you can knit a row of stocking stitch while preparing to pattern knit. However, there are times in pattern knitting, for instance when correcting a mistake, when you don't want to knit a row of stocking stitch as you memorise the pattern or select the needles, so I always teach the free pass method, as this can be used in all situations. Two free passes were involved, because two are required for you to end up on the same side as the yarn. One free pass would leave you on the opposite side to the yarn.

On Brother and Toyota machines, if you find you've selected the needles on the first free pass by mistake, just push the selected needles back to working position before doing the second free pass. You can do this because, in the selected position, the stitches are still on the open latches, so they won't be dropped as you push the needles back.

Having memorised the pattern or selected the needles, set the carriage for Fair Isle. On Silver machines, put the cam lever to FI and check that the side levers are back. (The side levers must always be back during pattern knitting to ensure the needles pass the memory drums and knit the pattern. It's the memory drums that read and memorise the punchcard.) On Brother machines, push in the MC button (the Part buttons will pop out). The Change knob remains on KC.

most machines will knit stocking stitch (in smooth yarns at least) without weights, why use them? One of my mottos is "always use the minimum number of weights necessary to make the machine knit correctly" – and quite often this means no weights at all.

However, all pattern knitting *does* require weights. Again, use the minimum number necessary. For smooth yarns you only need the two claw weights, one at either edge. This prevents the edge stitches from dropping. As I've said before, if you have a ribber, don't use the ribber comb and weights during single-bed knitting. Also remember to bring the knitting over the front of the ribber (during single-bed knitting) in order to maintain the correct angle between the knitting and the main bed.

Finally, on some machines you need to bring the edge needle nearest the carriage forward at the beginning of every row during Fair Isle knitting. On Silver machines, bring the edge needle forward to the holding position, leaving the carriage holding levers set to knit. On some Brother models, the edge needles are always selected regardless of the pattern. Other models select the edge needle strictly according to the punchcard. You need the edge needle in the selected position, so if your machine doesn't select the edge needle automatically on every row, you will have to watch it and move it forward when it isn't selected. You'll also have to select the edge



2) Put the needles of the second side to holding position. The usual holding position (D on Silver, E on Brother and Toyota) is used if the knit side of the fabric is the right side. Remember to put the carriage holding lever(s) to hold.

If you're knitting a fabric where the purl side is the right side (tuck for example) then you can use the non-working position (A) to hold the knitting. Knit back the needles you want to hold to the A position, using a nylon cord or a piece of waste yarn. Make sure the needles are well back; if any creep forward they may cause the carriage to jam. Knitting back to A position reduces the rub mark that can appear on the second side as you knit the first.

3) Knit the first side of the neck. On Brother and Toyota machines, knitting with some needles in hold is just the same as without needles in hold. On Silver machines, you have to take care that you pass the punchcard completely on every row. If you don't pass it completely, you don't read it completely, so you'll get the occasional wrong stitch in your pattern.

4) After completing the first side, roll the card back to the row you noted when dividing for the neck and lock it.

5) On Silver machines, with the carriage still set to hold, pass the carriage past the card and across the needles in hold, to the other

side of the machine. The correct row has been memorised. Now return the needles in hold to working position using a transfer tool.

On Brother and Toyota machines, return the holding needles to working position using a transfer tool *before* passing the carriage across on the free pass and selection setting. The free pass selects the correct row for starting the second side of the neck.

6) Unlock the card, set the carriage for Fair Isle knitting (or whatever stitch you are knitting) and carry on knitting.

Notice when knitting the neck that on Silver machines the needles must be in the working position as you start to knit the second side. If you leave them in the holding position and knit them back, you'll get a row of plain knitting. You cannot pattern knit from the holding or upper working positions.

Brother and Toyota machines can't do a free pass and select from the holding position. If the yarn is in the carriage, the needles will knit a plain row; if the yarn is out they'll drop the stitches. So you have to return the needles to working position before selecting.

On all machines for most patterns you can start knitting from either the left or the right. This means you can start the right side of the neck with the carriage at the right and the left side with

SETTINGS FOR BROTHER AND TOYOTA MACHINES

Free pass without selection

Brother	Part buttons Change knob	IN NL
Toyota	Pattern lever or dial Card lever	Central Empty 0

Free pass with selection

Brother	Part buttons Change knob	IN KC
Toyota	Pattern lever or dial Card levers	Central Empty C

the carriage at the left. I find this easiest especially when knitting a round neck.

There are two exceptions to this. One, when knitting with the lace carriage and two, when knitting using the double length pattern switch. In both these cases, you must start the second side of the neck with the carriage on the same side of the machine as it was when you started the first side.

When writing about the free passes, I've implied that the carriage may be threaded or not as you wish. Many machines will do a free pass with the yarn in the carriage without tangling it. On some machines though, the yarn seems more often than not to get

caught around the brushes of the sinker plate. If your machines does this, just remember to remove the yarn(s) before doing a free pass.

Finally, notice that the card is locked during the memorising or selection process. If you leave it unlocked, the card will move on during the preparing-to-knit sequence and you'll end up memorising or selecting the wrong row.

My Open Learning Video Course No. 2, "Punchcard Knitting and the Charting Device", takes you through all the stitches you can knit with the main carriage and there is a Special Offer this month!

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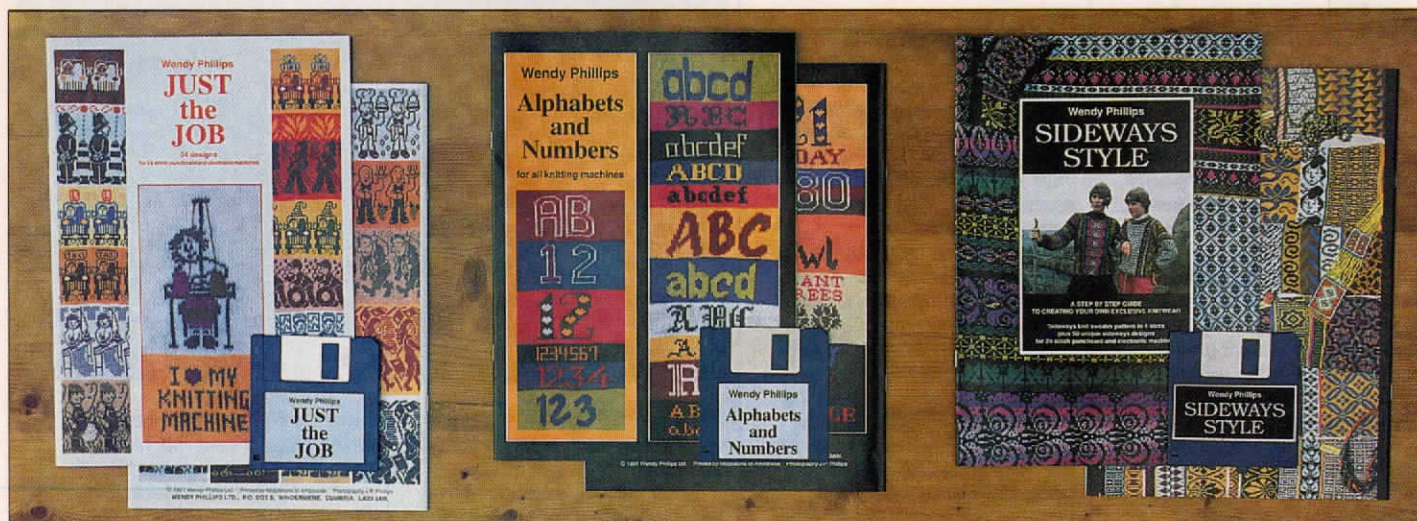


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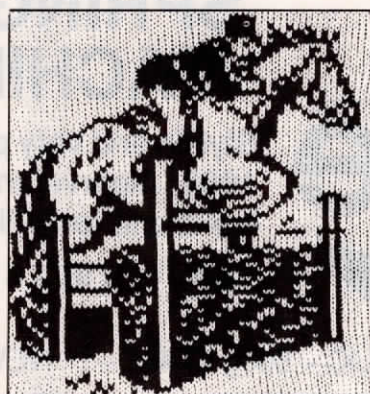
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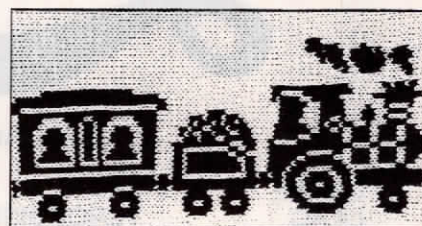
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The beauty of sideways knitting means you are not tied to producing rows of identical pictures across a sweater. The sideways knitted train, illustrated above, appears to be 90 stitches wide and has a green engine, blue truck and red carriage. In fact it was knitted using a 24 stitch punchcard with colours being changed in the usual way. Change direction, knit it sideways!

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Lace Collection

SWEATER

BACK

Push 52 [55, 58, 61, 64, 67, 70] Ns at left and right of centre 0 to WP. 104 [110, 116, 122, 128, 134, 140] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 41 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed *. Inc 1 st at each end. 106 [112, 118, 124, 130, 136, 142] sts. Set RC at 000. Using MT, K 1 row. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in lace patt. K 132 rows. RC shows 134 and work measures 38.5 cm, 15¼ in.

SHAPE ARMHOLES

Cast off 12 sts at beg of next 2 rows. 82 [88, 94, 100, 106, 112, 118] sts **. K 88 [88, 92, 92, 96, 96, 100] rows. RC shows 224 [224, 228, 228, 232, 232, 236] and work measures 61 [61, 62, 62, 63, 63, 64] cm, 24 [24, 24½, 24½, 24¾, 24¾, 25¼] in. Place marker between sts 21 and 22 [21 and 22, 21 and 22, 22 and 23, 22 and 23, 23 and 24, 23 and 24] at left and right of centre 0. Cast off.

FRONT

Work as for back to **. K 52 [52, 56, 56, 60, 60, 64] rows. 36 rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using nylon cord, K 47 [50, 53, 56, 59, 62, 65] sts at left by hand taking Ns down to NWP and cont on rem sts for first side. K 1 row. Cast off 2 [2, 2, 3, 3, 4, 4] sts at beg of next row. K 1 row. Cast off 3 sts at beg of next row, K 1 row. Dec 1 st at neck edge on next and foll 9 alt rows. 20 [23, 26, 28, 31, 33, 36] sts. K 12 rows. Cast off. With carriage at right, unravel nylon cord over 12 Ns at right bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Set carriage for patt and take to right without knitting. Release card and cont in lace patt. K 1 row. Finish to correspond with first side, reversing shaping.

BLUE OR WHITE LACE TOP WITH PLAIN STRAIGHT SKIRT

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Toyota 858 machines with or without a ribber.

MATERIALS

Spectrum Linaria 4-ply.

TOP

1 [1, 1, 1, 1, 1, 1] × 500g cone in White or Baby Blue (MY).

SKIRT

1 [1, 1, 1, 1, 1, 1] × 500g cone in White or Baby Blue (MY).

Elastic to fit waist.

GARMENT WEIGHT

Finished garment in third size weighs: Top 225g; Skirt 200g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Spectrum Yarns, Spa Mill, New Street, Slaithwaite, Huddersfield, West Yorkshire HD7 5BB.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

SWEATER

To fit bust 76 [82, 87, 92, 97, 102, 107] cm, 30 [32, 34, 36, 38, 40, 42] in.

Actual size 87 [92, 97, 102, 107, 112, 117] cm, 34¼ [36¼, 38¼, 40, 42, 44, 46] in.

Length to shoulder 61 [61, 62, 62, 63, 63, 64] cm, 24 [24, 24½, 24½, 24¾, 24¾, 25] in.

Sleeve seam 46 cm, 18 in.

SKIRT

To fit hips 82 [87, 92, 97, 102, 107, 112] cm, 32 [34, 36, 38, 40, 42, 44] in.

Actual size 92 [97, 102, 107, 112, 117, 122] cm, 36¼ [38¼, 40, 42, 44, 46, 48] in.

Knitted length to waistband 67 [68, 68, 69, 69, 70, 70] cm, 26½ [26¾, 26¾, 27, 27, 27½, 27½] in for longer version, 47 [48, 48, 49, 49, 50, 50] cm, 18½ [19, 19, 19¼, 19¼, 19¾, 19¾] in for shorter version.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

24 stitches and 40 rows to 10 cm, 4 in measured over lace pattern (tension dial setting approximately 7).

28 stitches and 38 rows to 10 cm, 4 in measured over stocking stitch on MT-1 (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garments.

Punch card, as shown, before starting to knit.

We used Toyota cards 18 and 871. For further information about Toyota cards and machines, please write to Aisin (UK) Limited, Unit 4, Swan Business Park, Sandpit Road, Dartford, Kent DA1 5ED. For other models we suggest that you substitute a lace pattern specially recommended for your machine.

SLEEVES

Push 42 Ns at left and right of centre 0 to WP. 84 Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MY, K 1 row. Release card and cont in lace patt. K 6 rows. Shape sides by inc 1 st at each end of next and every foll 8th row until there are 108 [108, 114, 114, 118, 118, 122] sts. K 69 [69, 45, 45, 29, 29, 13] rows. RC shows 165 and work measures 41 cm, 16 in. Place marker at each end. K 20 rows. Cast off.

CUFFS

Push 50 [50, 53, 53, 56, 56, 56] Ns to WP. Work as for back from * to *. With P side facing, replace 84 sts from lower edge of sleeve on to Ns gathering evenly. Using MT, K 1 row. Cast off.

NECKBAND

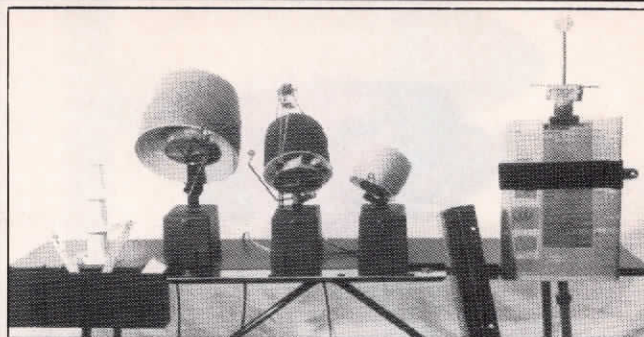
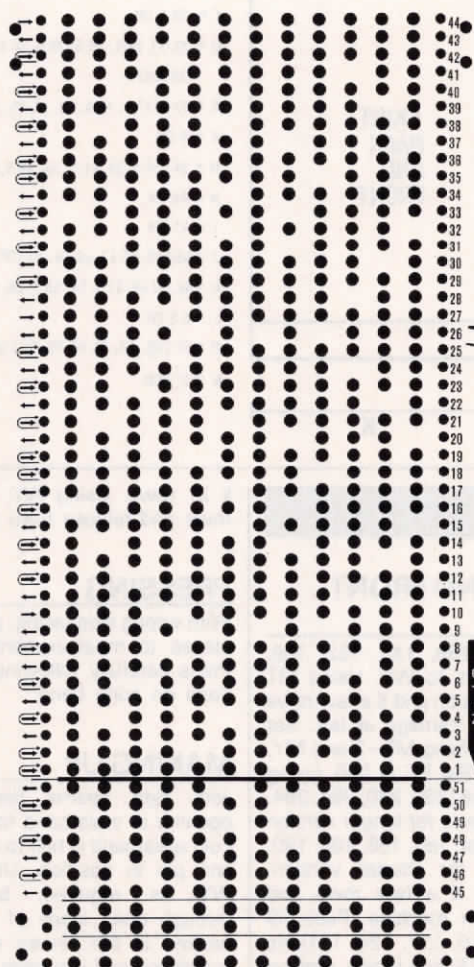
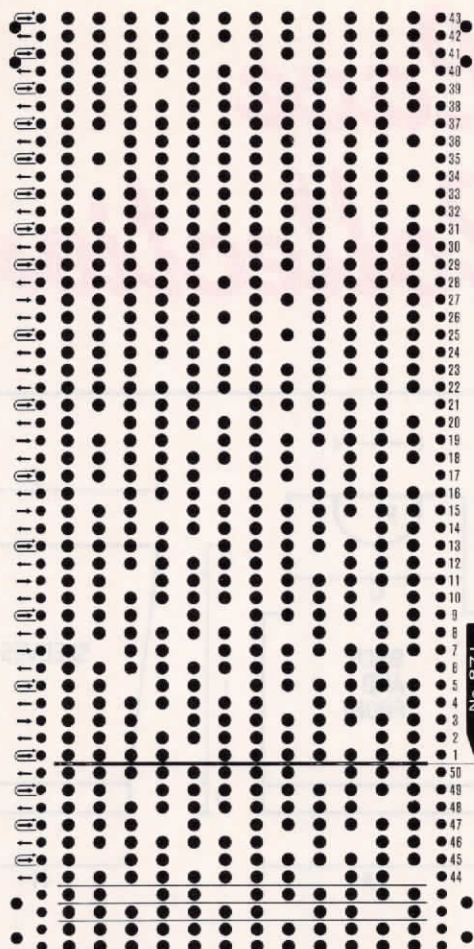
Join right shoulder seam. Push 137 [137, 137, 143, 143, 149, 149] Ns to WP. With K side facing, pick up 36 [36, 36, 38, 38, 40, 40] sts down left side of neck, 12 sts from front neck inc 2 sts evenly, 36 [36, 36, 38, 38, 40, 40] sts up right side of neck, 42 [42, 42, 44, 44, 46, 46] sts across back neck inc 9 sts evenly, and place on to Ns. Set RC at 000. Using MT-1 and MY, K 1 row. Transfer every 3rd st on to adjacent N and push empty Ns to NWP. Using MT-2, K 5 rows. Using MT-3, K 13 rows. Using MT-2, K 4 rows. Push Ns from NWP to WP and place loop from row below adjacent st on to empty Ns. Using MT-1, K 2 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves, sewing rows above markers to cast off sts on back and front. Join side and sleeve seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY.



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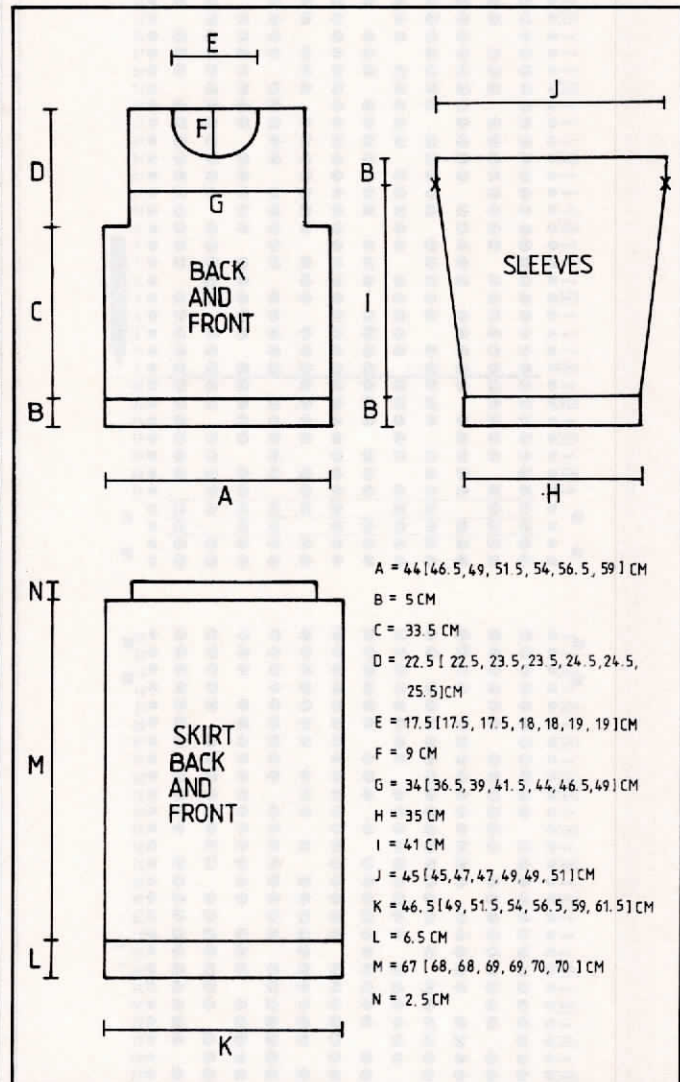


BRUSHES MACHINES PATTERNS

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Lace Collection



SKIRT

BACK AND FRONT ALIKE

Push 131 [138, 145, 152, 159, 166, 173] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 25 rows. Set RC at 000. Using MT-1, K 256 [260, 260, 264, 264, 266, 266] rows for longer version or K 180 [184, 184, 188, 188, 190, 190] rows for shorter version. Using WY, K a few rows and release from machine. Push 89 [96, 103, 110, 117, 124, 131] Ns to WP. With K side facing, replace sts on to Ns, gathering evenly. Set RC at 000. Using MT-2 and MY,

k 21 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join side seams leaving an opening in waistband for elastic. Fold waistband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Insert elastic in waistband and join ends. Turn up 12 rows at lower edge to inside and catch down.

• Design Victoria •
LACE COLLECTION

Ruth Duncan



Designer Pattern for Machine Knitting.

PLEASE READ THESE NOTES BEFORE KNITTING

The Pattern Instructions are written in a way which may be new to you. I call them my **LADDER METHOD** because you start at the bottom and work up the steps! It is developed from how I design at the machine.

The knitting instructions **RUN UP** the side of the Pattern Diagrams and are numbered to make reading easier.

The stitches required, for instance, 130 stitches, are indicated thus: 65-0-65 sts. This relates directly to the needlebed, for example, cast on with 65 stitches each side of the centre '0'.

The knit side of the knitting is the right side of garment.

The Diagrams in this Pattern are NOT drawn out to scale.

VICTORIA from the Lace Collection

'Victoria' is a romantic, lacy dress. It is a classic design with floor length billowing skirt and flattering flounces round the neck and elbows. The skirt, frills and sleeves are all in 'eyelet' lace and knitted in straight pieces for simplicity. Therefore, the lengths are easily adjusted. The generous sleeves are gathered in at the elbow with elastic, leaving a dainty frill. The bodice is in stocking stitch and has minimal underarm shaping. The waist is gently gathered in with a rouleau tie. A wide silk dupion sash with a dramatic bow at the back is the last sumptuous touch. I prefer to knit this design in a creamy white. A fabric petticoat underneath is essential. A circular shape is particularly effective. This can also be used to introduce the merest hint of colour glowing through the eyelet lace.

MACHINES:

Single bed standard gauge machine with lace facility.
Punchcard or electronic.

YARNS AND AMOUNTS:

One strand French Crêpe in white, one strand 120s Polyester sewing thread in ivory, and one strand fine iridescent lurex. **THREAD ALL THREE STRANDS TOGETHER THROUGH THE YARN MAST.** Knits up to approximately 2-ply. Two 500 gram cones of French Crêpe. 8,000 metres each of the 120s thread and fine lurex. Other yarns of suitable thickness may be substituted. If in any doubt, knit a large tension piece of 100 stitches by 200 rows. Steam lightly and hang for 24 hours.

SIZES:

Small 8/10; Medium [12/14]; Large [16/18]; Grand [20]. Follow directions for larger sizes in [] brackets. When only one set of figures is given, then this applies to all sizes.

TENSIONS:

LACE SKIRT/SLEEVES/BODICE FRILLS: 27 stitches and 40 rows to 4" when steam pressed. Tension 4 on Silver or Knitmaster lace carriage. Use this tension for all lace.
STOCKING STITCH BODICE: 40 stitches and 58 rows to 4" when steam pressed. Use this tension for bodice only. Please try to match tensions as nearly as possible.

ABBREVIATIONS:

MT: Main Tension. st.sts: stocking stitch. sts: stitch/es.
RC: Row Counter. MY: Main Yarn. WY: Waste Yarn.
L: Lace.

YARN SUPPLIERS:

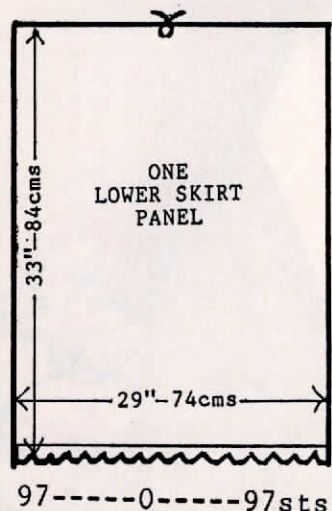
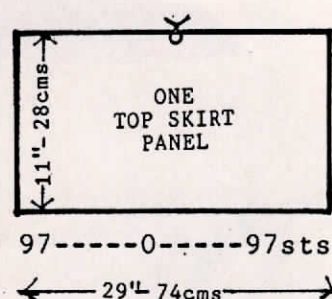
French Crêpe: Bonnie's Wools, 1273 Bristol Road South, Northfield, Birmingham B31 2SP. Lurex and 120 thread from Ann Durkan Designs. Address on back of this pattern.

METHOD OF KNITTING: SKIRT PANELS

Knitted in lace. Multisize. The skirt is knitted in two parts. It has a lower section with six panels and a top section with three panels. **PLEASE NOTE:** when the first six lower panels have been knitted, gently steam press them before placing back on machine to knit the top panels. Repeat the steaming process of the top panels before placing their stitches back on machine to knit the bodice. Add markers each side of panels every 50 rows to help with sewing up.

LOWER SKIRT PANELS: Knit from diagram below, instructions 1 to 6. Adjust length at instruction 4.

TOP SKIRT PANELS: Knit from diagram below, instructions 7 to 10. Adjust length at instruction 9. Length of skirt from hem to waist is 44". Shorten length if not wearing full net petticoats. **REMEMBER** - Lace Tension used.



10: Knit 1 row st.sts. MT+2. Place marker at '0'. Knit 20 rows WY. Take off machine. Repeat twice more.

9: Knit 90 rows lace MT.

8: RC 000. Release card.

7: Insert punchcard. Lock on 1st row. Push out needles. Hook up 2 panels, wrong side facing you. Place 2 sts. per needle. Knit 1 row st.sts. MT+2.

START

6: Knit 1 row st.sts. MT+2. Knit 20 rows WY, take off machine. Repeat for required number of panels.

5: Knit 335 rows lace MT.

4: RC 000. Release card.

3: Knit 2 rows st.sts. MT.

2: Knit Hem. See notes below.

1: Insert card. Lock on 1st row of pattern. Cast on with waste yarn. Knit 20 rows.

START

DIRECTIONS FOR KNITTING PICOT HEM:

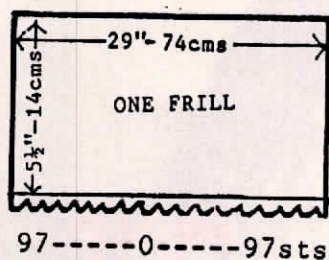
(a) Knit 1 row st.sts. MY MT+4. (b) Knit 3 rows st.sts. MT. (c) Make 'Picots' by transferring every alternate stitch to adjacent needle. All needles in working position. (d) Knit 4 rows st.sts. MT. (e) Hook up at 1st loose row knitted in MY. (g) Knit 1 row st.sts. MT+2. (h) Return to pattern.

METHOD OF KNITTING: SLEEVES AND BODICE FRILLS

All knitted in lace with picot hems. Multisize.

SLEEVES: Knit from diagram below, instructions 11 to 15. Adjust length at instruction 13, after knitting channel for elastic.

BODICE FRILLS: Knit from diagram below, instructions 16 to 18. Adjust length after knitting hem. Knit 4 frills in total. PLEASE NOTE: The length of these frills is suitable for most body shapes. However, I normally lengthen the frills by at least 2" if the gown is to be worn by a bride with a generous bust. This will give a more balanced line to the bodice. As with the skirt panels, gently steam press all pieces before attaching to the bodice. Use Lace Tension.



18: Knit 1 row st.sts. MT+2. Knit 20 rows WY. Take off machine. Repeat 3 times.

17: Knit 54 rows lace MT.

16: Follow instructions 1 to 4 of skirt pattern. START

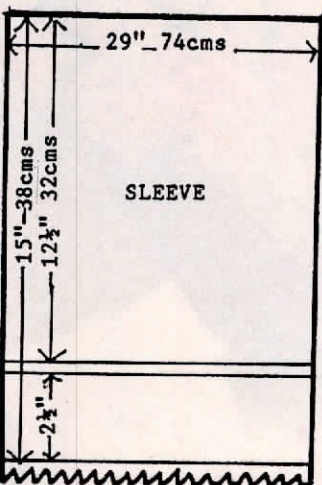
15: Knit 1 row st.sts. MT+2. Knit 20 rows WY. Take off machine.

14: Knit 126 rows lace MT. RC reads 162.

13: MAKE CHANNEL FOR ELASTIC. Knit 1 row st.sts. MT+4. Knit 7 rows st.sts. MT-2. Hook up sts at loose row. Knit 1 row st.sts. MT+2. RC 36. Reset machine for lace. Release Card.

12: Knit 27 rows lace MT. On last row knitted put card on hold.

11: Follow instructions 1 to 4 of skirt pattern. START



CONSTRUCTION OF DRESS:

Pin skirt seams together. Match lace patterns and/or markers. With main yarn, finely oversew seams, this method of sewing produces a very flat seam. Sew frills as above. Join bodice and sleeve seams for approximately 6", starting below frills, to bodice underarm marker, to form a raglan seam. Then join remaining sleeve seams. Graft/backstitch bodice side seams to underarm marker. Sew in all ends. Lightly steam press all seams on wrong side of knitting. Lay bodice on ironing board; steam press. Thread 1/4" elastic through channels on sleeves and bodice. Try on, adjust 'tightness', sew elastic ends. Give skirt final steam press.

STEAMING AND PRESSING:

Place a large, damp cloth on ironing board for extra 'steam'. Place skirt over this, wrong side facing you. Tack a line across the board for length required, to use as a guide. Remember to use lots of steam, but keep a light touch. It may be necessary to give the skirt a little tug to ease it into the correct length.

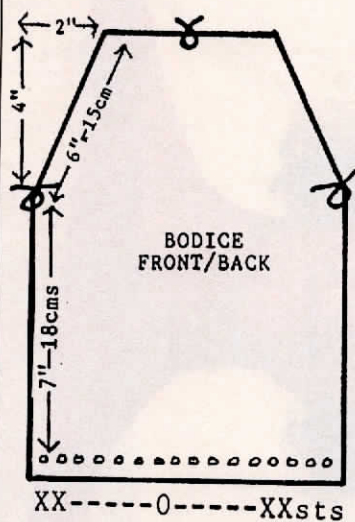
Place garment over dress stand and leave to settle for 24 hours. If you have no stand, then fold the garment over suit hanger. Please do not hang gown from shoulders!

METHOD OF KNITTING: BODICE

Knitted in stocking stitch. Front and back alike. Knit from diagram below, instructions 19 to 24. Adjust length at instruction 21. Eyelet holes at waist. Knit rouleau tie: Cast on by 'e' wrap method over 4 needles. Knit 500 rows st.sts. MT. Sew in ends.

SIZES: Enter the number of stitches required for your size as indicated by 'XX' at bottom of bodice diagram.

Small: 85-0-85 sts; Med 90-0-90 sts; Large: 95-0-95 sts; Grand: 100-0-100 sts. Use Stocking Stitch tension.



24: Knit 1 row st.sts. MT+3. Place marker at 'O'. Take off machine with 20 rows WY.

23: UNDERARM SHAPING: At beginning of row 101 decrease 1 st each side every 3rd row. 20 times in all. RC reads 160.

22: Knit 100 rows st.sts. MT. On last row knitted place markers each side.

21: Row Counter 000

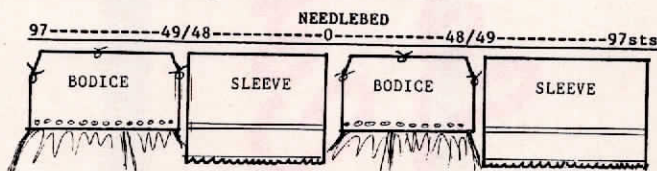
20: Make 'eyelet holes'. Transfer every 6th st to adjacent needle. All needles remain in working position. Knit 1 row st.sts. MT+1.

19: Push out required number of needles for your size. Hook up 1 1/2 Top skirt panels wrong side facing you. Evenly distribute sts over all needles. Knit 1 row st.sts. MT+1.

START

DIRECTIONS FOR JOINING FRILLS/SLEEVES TO BODICE:

To join frills to bodice: Push 97-0-97 sts to working position. Hook up, at last row knitted in MY, all 4 frills, wrong side of knitting facing you on the machine. Place 4 sts per needle across all needles. Carefully knit 2 rows st.sts. tension 5. Place the bodice and sleeve stitches over all needles. SEE ILLUSTRATION BELOW. Divide needles into 4 equal 'blocks'. Unfortunately, this divides into 48 1/2 needles in each 'block'. Start at right hand side of machine. Place one sleeve as shown below, wrong side facing you on machine. 4 sts per needle. The first 48 needles have 4 sts on, the 49th needle has 2 sts on. The 49th needle starts the next 'block'. Place one bodice, wrong side facing you on machine. Evenly place bodice sts over next 49 needles, finishing at 'O' on machine. Repeat above with the last sleeve in the next 'block', and finishing with the last bodice.



When all stitches are on needles, using main yarn, knit 2 rows st.sts. MT+2. Now make channel for elastic. Knit 1 row st.sts. MT+6. Knit 7 rows st.sts. MT+2. Hook up sts at loose row. Knit 1 row st.sts. tension 10 and coast off very loosely.

Lace Collection





TOP

BACK AND FRONT ALIKE

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 63 [66, 70, 73, 76, 79, 83, 86] Ns at left and 64 [67, 71, 74, 77, 80, 84, 87] Ns at right of centre 0 to WP. 127 [133, 141, 147, 153, 159, 167, 173] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MY, cast on and K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 31 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER
Push 62 [65, 70, 73, 76, 79, 83, 86] Ns at left and 63 [66, 70, 73, 76, 79, 84, 87] Ns at right of centre 0 to WP. 125 [131, 140, 146, 152, 158, 167, 173] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-3 and MY, K 91 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.

2nd, 3rd AND 4th SIZES

Inc 1 st at each end.

5th, 6th, 7th AND 8th SIZES

Inc 1 st at right edge.

ALL SIZES

127 [133, 141, 147, 153, 159, 167, 173] sts.

ALL MACHINES

Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in lace patt. K 78 rows. RC shows 79 and work measures 33 cm, 13 in. Place marker at each end. K 76 [80, 80, 84, 84, 86, 86, 90] rows. RC shows 155 [159, 159, 163, 163, 165, 165, 169] and work measures 55.5 [56.5, 56.5, 57.5, 57.5, 58.5, 58.5, 59.5] cm, 22 [22¼, 22¼, 22¼, 22¼, 23, 23, 23½] in. Remove punchcard.

MACHINES WITH RIBBER

With ribber in position, set machine for 1x1 rib. Transfer every alt st on to corresponding N on ribber. Cont in 1x1 rib. Using MT-3/MT-3, K 11 rows. Using MT+1/MT+1, K 1 row. Transfer sts to main bed. Cast off with a latch tool.

MACHINES WITHOUT RIBBER

Using WY, K a few rows in st st and release from machine. Push 125 [131, 140, 146, 152, 158, 167, 173] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-3 and MY, K 27 rows. Push Ns from NWP to WP and make a hem by placing loops

PINK LACE TOP WITH PLAIN FLARED SKIRT

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Toyota KS901 machines. It can be used for Brother machines by reversing the punchcard.

MATERIALS

Bramwell Montana.

TOP

1 [1, 1, 1, 1, 2, 2, 2] x 320g cones in Ice Pink (MY).

SKIRT

1 [2, 2, 2, 2, 2, 2, 2] x 320g cones in Ice Pink (MY).

Elastic to fit waist.

3 mm crochet hook.

GARMENT WEIGHT

Finished garment in second size weighs: Top 245g; Skirt 410g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to F. W. Bramwell & Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

YARN THICKNESS

This yarn with two strands used together is medium weight and knits as four ply.

MEASUREMENTS

TOP

To fit bust 82 [87, 92, 97, 102, 107, 112, 117] cm, 32 [34, 36, 38, 40, 42, 44, 46] in.

Actual size 96 [101, 106, 111, 116, 121, 126, 131] cm, 37¾ [39¾, 41¾, 43¾, 45¾, 47¾, 49½, 51½] in.

Length to shoulder 57 [58, 58, 59, 59, 60, 60, 61] cm, 22½ [22¾, 22¾, 23¼, 23¼, 23½, 23½, 24] in.

SKIRT

To fit waist 61 [66, 71, 76, 82, 87, 92, 97] cm, 24 [26, 28, 30, 32, 34, 36, 38] in.

Actual size 65.5 [70.5, 77.5, 82, 87, 94, 98.5, 103.5] cm, 25¾ [27¾, 30½, 32¼, 34½, 37, 38¾, 40¾] in.

Knitted length to waistband 64 cm, 25¼ in, to drop to 71 cm, 28 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

26 stitches and 34 rows to 10 cm, 4 in measured over lace pattern using two strands of yarn (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garments.

Two strands of yarn are used together throughout.

Punch card, if required, before starting to knit.

We used Toyota card 5034 and reproduce it courtesy of Toyota. Brother owners who would like to use the Toyota pattern should insert the Toyota card back to front in their machines. For further information about Toyota cards and machines, please write to Aisin (UK) Limited, Unit 4, Swan Business Park, Sandpit Road, Dartford, Kent DA1 5ED.

of first row worked in MY evenly along the row. Unravel WY when work is completed. With P side facing, replace sts below WY on back or front evenly on to Ns. Using MT+1, K 1 row. Cast off.

ARMBANDS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 125

[131, 131, 135, 135, 141, 141, 147] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 22 rows. Transfer sts to main bed. Using WY, K a few rows in st st and release from machine.

MACHINES WITHOUT RIBBER

Push 125 [131, 131, 137, 137, 143, 143, 146] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-3 and MY, K 55 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. Using MT, K 1 row. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Overlap top bands and join with 4 buttons on each shoulder. Pin armbands in position between markers. Unravelling WY as required, backstitch through open loops of last row worked in MY. Join side and armband seams.

SKIRT

TO KNIT

Push 196 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 2 rows. * Push 8 Ns at left to HP on next and foll 9 alt rows. K 1 row **. Push Ns from HP to UWP, K 8 rows *. Rep from * to * 26 [28, 31, 33, 35, 38, 40, 42] times more, then from * to ** once. Push Ns from HP to UWP. K 5 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out piece to measurements given. Press carefully following instructions on cone band.

MAKING UP

Graft seam. Turn in 3 cm at waist edge and slip-hem on the inside, leaving a small opening. Insert elastic and join ends securely. Close opening. Work one row double crochet and one row of crab st (double crochet from left to right) around lower edge of skirt.



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APE BACK
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HAFE NECK
 ast off 11 [12, 13,
 at beg of next row,
 off 6 sts at beg of
 row. Cast off 3 sts a
 row. Cast off rem 25
 33, 34] sts. With car
 push rem Ns from HP
 finish to correspond
 side, reversing shaping

FRONT

Work as for back to *. K
 knitting in a length of fine
 K 6 rows. Transfer every a
 adjacent N, leaving empty
 WP. K 7 rows. Make a he
 placing loops of marked row
 corresponding Ns. Insert card
 lock on first row. K 2 ro
 Release card and cont in lace p.
 K 28 [32, 36, 40, 44, 48] row
 nylon cord, K 45 [46, 47, 48, 4

Collection

Lace Collec



my sleeve facings
128, 132, 136
lower edge on to Ns, gauge
evenly. Using MT+2, K 1 row.
Cast off.

BUTTONHOLE BAND

Push 13 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 5 rows. Counting from both edges, make buttonholes over sts 3 and 4. K 11 rows. Make buttonholes over same sts as before. K 5 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. K 1 row. With P side facing, pick up sts along back opening edge and place on to Ns. Using MT+2, K 1 row. Cast off.

BUTTON BAND

Work as for buttonhole band omitting buttonholes.

COLLAR

With ribber in position and carriage at right, set machine for full needle rib/double rib. Push 132 [136, 140, 144, 148, 152] Ns on each bed to WP. Using WY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for full needle rib/double rib knitting. Set RC at 000. Using MT-3/MT-3, K 10 rows. Transfer sts and set machine for 1x1 rib. K 14 rows. Transfer sts for st st. Using MT, K 1 row. Cast off.

PRESSING

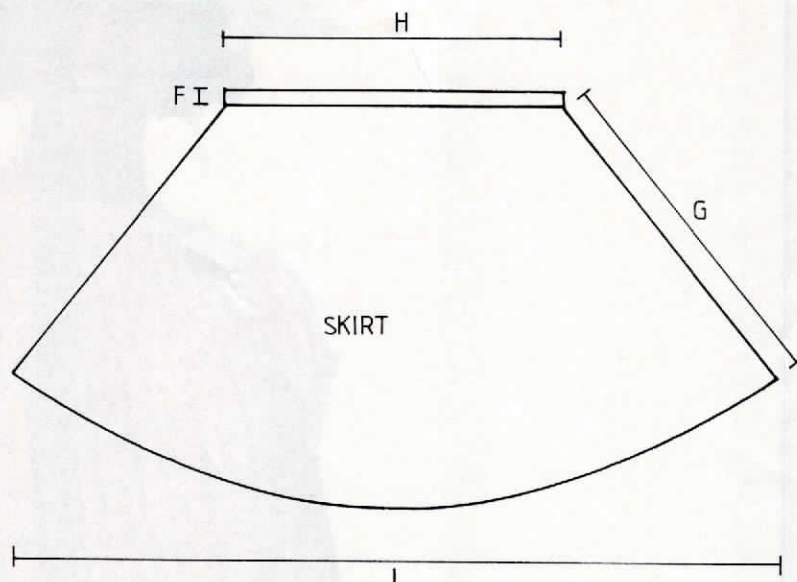
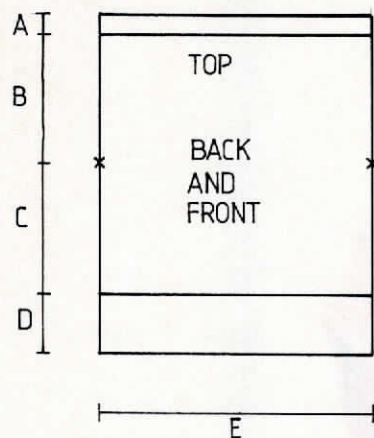
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder, side and sleeve seams. Set in sleeves. Catch down lower end of bands. Sew collar into position. Work 2 rows of DC along back edges of collar making a button loop in second row. Finish buttonholes and sew on buttons to correspond.



Lace Collection

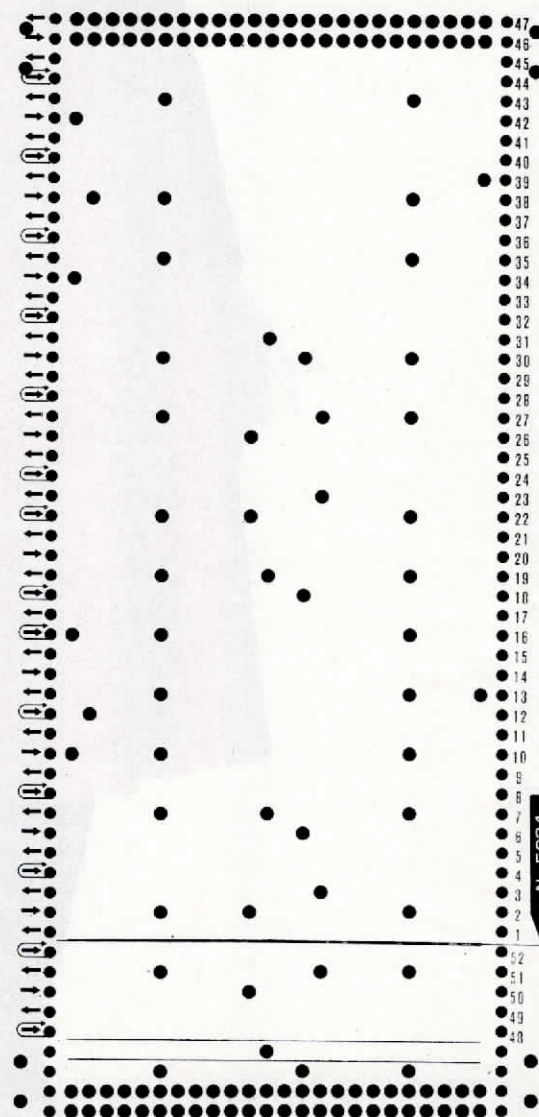


- A = 3 CM
 B = 22.5 [23.5, 23.5, 24.5, 24.5, 25.5, 25.5, 26.5] CM
 C = 23 CM
 D = 10 CM
 E = 48 [50.5, 53, 55.5, 58, 60.5, 63, 65.5] CM
 F = 3.5 CM
 G = 64 CM [to drop to 71 cm]
 H = 65.5 [70.5, 77.5, 82, 87, 94, 98.5, 103.5] CM *
 I = 230.5 [247, 271.5, 288, 304.5, 329, 345.5, 362] CM *
 * = TOTAL CIRCUMFERENCE

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 YEAR

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 SO WATCH THIS SPACE
 FOR WHEN AND WHERE!



No 5034

TURQUOISE TOP WITH LACE YOKE

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge electronic machines with lace carriage and a ribber.

MATERIALS

Bonnie's Sable Cr pe.
1 [1, 1, 1, 1, 1] x 500g cone in Turquoise (MY).
3 buttons.
Crochet hook.
GARMENT WEIGHT
Finished garment in first size weighs 245g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Bonnie's Wools, 1273 Bristol Road South, Northfield, Birmingham B31 2SP.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107] cm, 32 [34, 36, 38, 40, 42] in.
Actual size 86 [91, 96, 101, 106, 111] cm, 34 [35½, 37¼, 39¾, 41¾, 43¾] in.
Length to shoulder 53 [54.5, 56, 57, 58.5, 59.5] cm, 21 [21½, 22, 22½, 23, 23½] in.
Sleeve seam 9 cm, 3½ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 43 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).
32 stitches and 38 rows to 10 cm, 4 in measured over lace pattern (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4

KNITTING NOTES

We used knit side of knitting as right side of garment.
Fill in pattern card, as shown, before starting to knit.
We used Brother card No. 155 from the Stitchworld Pattern Book for this pattern and reproduce it courtesy of Jones+Brother. For further information about Brother cards and machines, please write to Jones+Brother, Shipley Street, Guide Bridge, Audenshaw, Manchester M34 5JD.
For other models we suggest you substitute a similar lace pattern specially recommended for your machine.
For all ribbing, put slide lever on 1 on Brother machines.

SLEEVES

Push 120 [124, 128, 132, 136, 140] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MY, K 31 rows. Work measures 7 cm, 2¾ in.

SHAPE TOP

Cast off 5 [5, 6, 6, 7, 7] sts at beg of next 2 rows.

5th AND 6th SIZES

Dec 1 st at each end of every 4th row until [120, 122] sts rem.

ALL SIZES

Dec 1 st at each end of every foll alt row until 54 [50, 42, 42, 38, 38] sts rem.

1st, 2nd, 3rd AND 4th SIZES

Dec 1 st at each end of every row until 38 sts rem.

ALL SIZES

Cast off.

CUFFS

Push 72 [76, 80, 84, 88, 92] Ns to

BACK

With ribber in position and carriage at right, set machine for 1x1 rib. Push 70 [74, 78, 82, 86, 90] Ns at left and right of centre 0 to WP. 140 [148, 156, 164, 172, 180] Ns. Arrange Ns for 1x1 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 30 rows. Transfer sts for st st. Set RC at 000. Using MT, K 106 rows. Work measures 31 cm, 12¼ in.

SHAPE ARMHOLES

Cast off 5 [5, 6, 6, 7, 7] sts at beg

SHAPE NECK

Note patt row on card. Using a length of MY, cast off centre 16 [18, 20, 22, 24, 26] sts. Using of next 2 rows. Dec 1 st at each end of every row until 114 [118, 124, 124, 130, 130] sts rem, then on every foll alt row until 106 [110, 114, 118, 122, 126] sts rem *. K 56 [60, 64, 68, 72, 78] rows.

SHAPE BACK OPENING

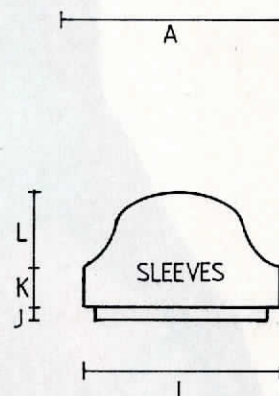
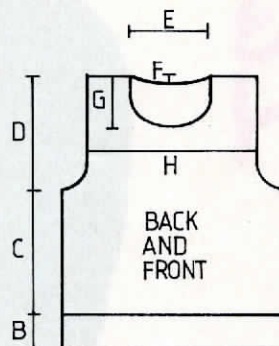
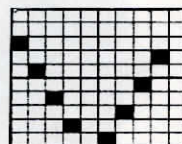
Using a length of MY, cast off centre 8 sts. Push 49 [51, 53, 55, 57, 59] Ns at left to HP and cont on rem sts for first side. K 17 rows.

SHAPE NECK

Cast off 11 [12, 13, 14, 15, 16] sts at beg of next row, K 1 row. Cast off 6 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next row. Cast off rem 29 [30, 31, 32, 33, 34] sts. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

FRONT

Work as for back to *. K 1 row, knitting in a length of fine cotton. K 6 rows. Transfer every alt st to adjacent N, leaving empty Ns in WP. K 7 rows. Make a hem by placing loops of marked row on to corresponding Ns. Insert card and lock on first row. K 2 rows. Release card and cont in lace patt. K 28 [32, 36, 40, 44, 48] rows. nylon cord, K 45 [46, 47, 48, 49, 50] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge on every row until 37 [38, 39, 40, 41, 42] sts rem, then on every foll alt row until 29 [30, 31, 32, 33, 34] sts rem. K 14 rows. Cast off. With carriage at left, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to right without knitting. Release card and cont in lace patt. Finish to correspond with first side, reversing shapings.



A = 43.5 [46, 48.5, 51, 53.5, 56] CM
B = 6.5 CM
C = 24.5 CM
D = 22 [23.5, 25, 26, 27.5, 28.5] CM
E = 15 [15.5, 16, 16.5, 17.5, 18] CM
F = 1 CM
G = 10 CM
H = 33 [34, 35.5, 36.5, 38, 39] CM
I = 37.5 [38.5, 40, 41, 42.5, 43.5] CM
J = 2 CM
K = 7 CM
L = 15 [16.5, 18, 19, 20.5, 21.5] CM

Lace Collection



WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 10 rows. Transfer every alt st to adjacent N, leaving empty Ns in WP. K 10 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. K 1 row. With P side of sleeve facing, replace 120 [124, 128, 132, 136, 140] sts from lower edge on to Ns, gathering evenly. Using MT+2, K 1 row. Cast off.

BUTTONHOLE BAND

Push 13 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 5 rows. Counting from both edges, make buttonholes over sts 3 and 4. K 11 rows. Make buttonholes over same sts as before. K 5 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. K 1 row. With P side facing, pick up sts along back opening edge and place on to Ns. Using MT+2, K 1 row. Cast off.

BUTTON BAND

Work as for buttonhole band omitting buttonholes.

COLLAR

With ribber in position and carriage at right, set machine for full needle rib/double rib. Push 132 [136, 140, 144, 148, 152] Ns on each bed to WP. Using WY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for full needle rib/double rib knitting. Set RC at 000. Using MT-3/MT-3, K 10 rows. Transfer sts and set machine for 1x1 rib. K 14 rows. Transfer sts for st. Using MT, K 1 row. Cast off.

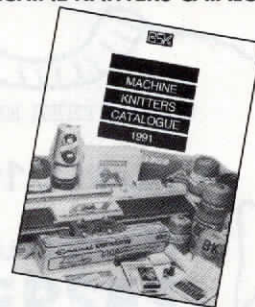
PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder, side and sleeve seams. Set in sleeves. Catch down lower end of bands. Sew collar into position. Work 2 rows of DC along back edges of collar making a button loop in second row. Finish buttonholes and sew on buttons to correspond.

MACHINE KNITTERS CATALOGUE



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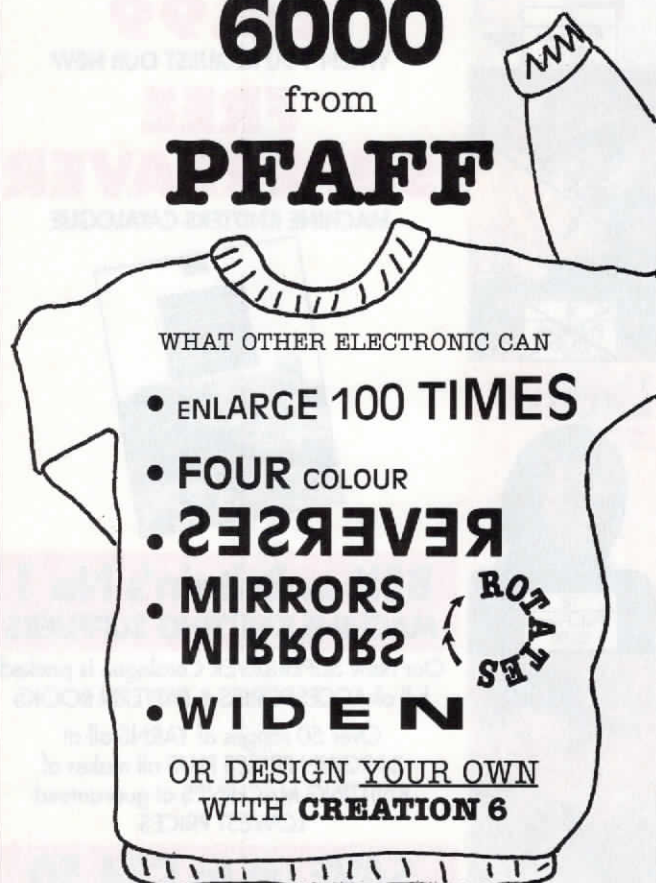
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LATCH ON Knots

Did you know that the term "knitting" comes from an Anglo-Saxon word "Cnyttan", meaning a knot?

Joan Lafferty

When I give my talk on "The History of Knitting" I always leave this fact until the end, because the last thing we want when knitting is a knot! Nowadays there aren't all that many knots in the commercial yarns. I have just used about a dozen cones of something like five hundred grammes each and only in the last two did I come across a knot. I can remember back to the days when we bought balls of wool by the ounce. There were often knots in these, and our teachers (and for that matter the Women's Magazines) were very particular about knots. One must never have a knot in the middle of the work and never, never join one ball to the next with a knot. I could never calculate how far an end would go and I'm afraid I always knotted my ends together (but only when teacher was not going to see it!). Nowadays that doyen of hand knitting, Kaffe Fassett, has made knots in knitwear respectable, even desirable!

There is a little gadget on the market called "Not-a-Knot", which is supposed to ring a bell when a knot is coming along. In the dim and distant past when I was a Knitmaster tutor, the company made a present of one of these gadgets to all their tutors. I thought this would be excellent to demonstrate to my class. I duly took it along, tied an enormous knot in two different coloured yarns and proceeded to knit. The knot slipped through without ringing the bell and knitted into the work without a murmur. Was my face red? But the class loved it - they always like to have a little dig at "teacher". Anyway, it raised a laugh and lightened the atmosphere, so it all worked out well in the end. I have since used this gadget in the peace of my own knitting room, where it has worked perfectly. A word of warning, though. If you are going to use this accessory, do remember to knit the tension

piece with the yarn threaded through it. I did a tension piece in the normal way, then knitted the garment with the yarn threaded through the Not-a-Knot. The work came out too small, because the yarn is held much more tightly than with the normal tension spring.

When I am not knitting (or typing) my favourite pastime is doing crossword puzzles. As I was thinking over this article, on two days running the clue was "Knot". The first time the answer was "tangle" and the second had something to do with seamanship, which escapes me at the moment.

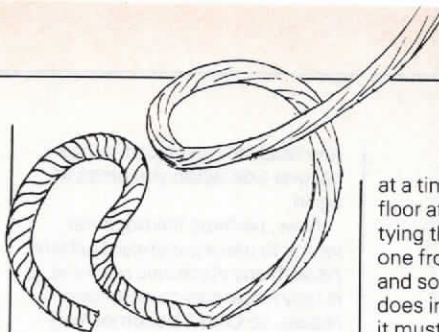
This set me thinking about tangles. Who has not thrown a lot of tangled yarn in the rubbish bin? Or at best cut up the muddle and used it for stuffing cushions? Or do you save oddments of yarn (possibly in a plastic bag) to use "someday" for "something"? I know I do. Then when you go to the bag the ends have somehow got themselves into a tangle. (I never know how inanimate objects do this without help, I'm sure that they are just being malicious!) I have got the better of this mischievous sprite just lately. I have taken lots of four-ply acrylics in many colours, knotted the ends together and wound the result into balls with the wool winder. Then I have made some children's jumpers using a base colour of brown and my "rainbow" balls as a second colour. I have been careful to use a small "all-over" pattern (Brother Card three, which is number 25 in "Stitchworld"). After all, I have got knots already, I don't want long floats as well. I sold one of these garments many years ago at a Craft Fair, being careful to tell the customer what I had done. She was enchanted with the result.

Nowadays this would be a good way of using oddments to make garments for deprived children. I

occasionally unpick and steam a tension piece if I want a particular colour to liven things up, but I would never use yarn from a garment that had been worn and washed, even for these Charitable jumpers. It would not be fair to the recipient if the garment dropped into holes after the first wearing. Remember these jumpers get more hard wear than ours are likely to. I shall never forget my friend who works for "Save the Children" telling me that they are often washed out in a muddy pool. None of our "gentle, short spin" in the washing machine!

Another time when I find a knot useful is when changing colours, particularly when using the ribber. Although it is equally difficult to change the background (main) colour when doing two colour knitting. In both these cases, I cut a long end of the first colour, then tie the second to it, pulling the knot down between the beds, with the work hook if using the ribber. This is not so difficult when only the main bed is used. Of course, this gives lots of ends to sew in afterwards, but after all we are stuffing a cushion aren't we?

I can't say I am particularly fond of putting stripes into welts of garments, but it is sometimes useful when one is not sure if the main yarn is going to be sufficient for the garment ("That" law



usually operates in this case and one has a few grammes over which would have been enough to do plain bands!). I was asked recently to make a jumper for a one-year-old. It was to be in yellow, with a row of brown teddies across the front and red and black stripes! I put these into the welts and neckband, and although the finished result didn't look all that bad, I would never have used these colours in a baby's garment. To add insult to injury, the lady then rang me to say that her daughter-in-law had bought a lot of clothes in the shops and didn't want this jumper after all! I was a bit fed up at this, as you can guess, but I put it on my market stall, and it sold almost at once. So maybe it's my taste in colours that's all wrong.

Another time when I make use of knots is when I am working with balls wound on the wool winder. It can be a disaster if the ball runs out without one noticing, particularly when doing two-colour knitting. So if I have to use wound balls I prepare four or five

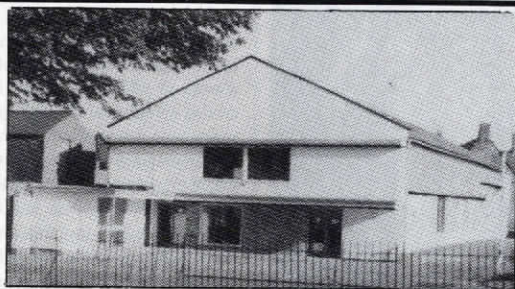
at a time, then place them on the floor at the back of the machine, tying the end of the first ball to the one from the middle of the next and so on all down the line. This does involve a lot of stooping, but it must be good for the waist-line. Who needs aerobics when they possess a knitting machine? I always tie reef knots (after 40-odd years of teaching First Aid, I can hardly tie any other sort of knot!) and leave long ends. Then either the gadget rings a bell, if I am using it, or I spot the knot before it is too late, or else the knot jams the carriage, so that some stitches can be unpicked, or it knits itself in quite happily! In this case it is fairly easy to untie the knot and sew in the ends at the back. When doing some Fair Isle knitting I found the knots hid themselves nicely amongst the floats, so I didn't even have to do any darning in.

Thinking of tying knots reminded me that we always used to tie our parcels with string, so learned to do several different knots to keep them secure. Nowadays we use "sticky tape" (as they say on "Blue Peter"), so will the art of knot-tying die out? The art of hand sewing is fast dying out, as I find when I demonstrate mattress stitch at class.

Another knot my teachers frowned on was one at the end of yarn (or cotton) to secure it when sewing a seam. However, we did use these knots (when we were sure we wouldn't get caught!) and were adept at wetting the finger (horrible habit) and twisting the cotton into a large knot. The youngsters can't do this today, so perhaps teacher was right. A few years ago my daughter and I went to a slide lecture, at the Victoria and Albert Museum in London, on the subject of knitting. The lecturer demonstrated how knitting first started. I knew that it was done with only one needle and that had a hook on it. Up till that time I thought it would have been like Tunisian crochet, but the lady showed a definitely twisted knot. What interested us was the fact that this knot was almost exactly like one that my daughter used to embroider (with fine crochet cotton) on the toes of ballet shoes. She had just been promoted from the soft slippers to the hard "points" shoes; apparently this "woven" embroidery was to protect the fine satin points from wear. There's nothing new, is there? Now when my friends in the Women's Institute say "I can't knit, I only do embroidery", I will be able to tell them that they may be doing the old-fashioned knitting without even knowing it!

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What do you get if you cross a Brother 940 with a Brother 950i? No, that's not one of those terrible kid's jokes! The answer is the new Brother KH965, and Diane has been looking at this machine to give readers her opinion.

Diane Bennett

I am often asked by knitters, "What else is it possible for an electronic to do? Can they really keep on bringing out new machines which are better?" After Brother announced the withdrawal of the 950i, I wondered myself whether it would be possible to produce another machine which was not

only just as good but also had something new to offer.

For the new knitter or new electronic knitter, using any of the built-in patterns could not be simpler. Press the I button for an all-over pattern, enter the pattern number and knit. It really is as simple as that. Like the KH940, it has a wonderful button which is

row ready to re-select it for the second side when you press M again.

Now, perhaps the beginner wants to use a punchcard pattern. As with any electronic machine, it is only necessary to enter one repeat, so Card 1 becomes two stitches by two rows. Use the input section and tell the machine the size of pattern then enter it row by row using the black and white buttons. This is a very quick way of entering small designs and each stitch is positively black or white – it does not depend on whether the machine reads the pattern correctly.

Although very simple to use, the KH965 is an amazingly versatile machine. With button I pressed for an all-over pattern, for example, the pattern can be placed to start on any needle on the bed. The machine centres it automatically, but any other position can be entered to alter this.

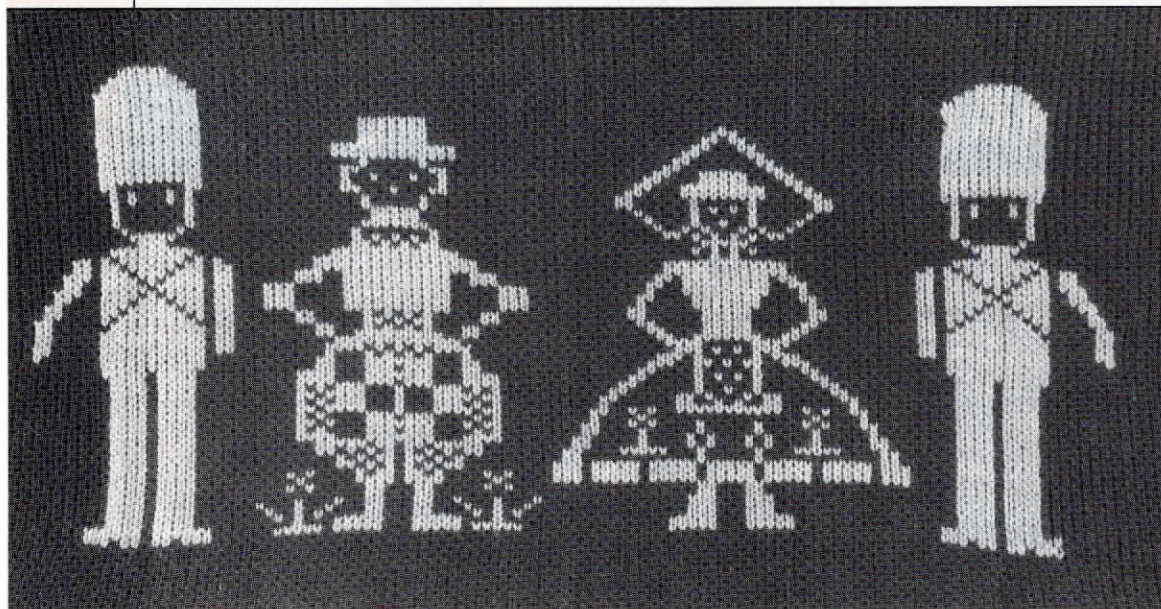
Move on to button II and you will begin to see the real power and versatility of this machine. This is used to knit a pattern as a motif, so the machine needs to be told which needles to use for the pattern. Use one of the 615 built-in patterns (555 Stitchworld patterns and an extra 60 Stitchworld II patterns) and you

When set to button II, the machine asks first which rows and stitches of the selected pattern number are to be used. To knit it exactly as shown in the Stitchworld book or as entered into the machine, it is just necessary to keep pressing the STEP button to leave these numbers as they are. For a first single motif, for example, choose the pattern number and check the width. Enter the pattern number and press STEP until the machine asks for the position of the pattern on the garment. Enter the position then 0 to tell it there are no more motifs and the machine is ready to knit – it is very easy.

What happens if part of the pattern is to be used? Instead of pressing STEP as soon as each number shows, change the numbers and then press STEP. Any part of a pattern can be isolated and used as a motif. Want to use part of a pattern as an all-over pattern? Simply tell the machine to position it over the whole needle bed and the motif is transformed into an all-over pattern.

For the more experienced electronic owner, the multiple motif facility is fascinating and amazing. The KH950i and earlier models featured A+B motif. Draw two different designs side by side and each could be placed on any blocks of needles on the bed. Perhaps we should call the KH965's multiple motifs A to I – yes, you can enter no less than *nine* motifs, each of which can be programmed on any block of needles in any position. But *there's more* – each motif can have a different pattern number and can face either direction! The possibilities of this are mind-blowing! Think of the front of a child's garment knitted with a series of different motifs instead of the usual row of cars, or a woman's jumper with several different lace or garter stitch patterns knitted in vertical bands and you will begin to see how this could be used, and that the variations must be almost endless. Fig. 1 shows an example using three different Stitchworld patterns, repeating and reversing the soldier.

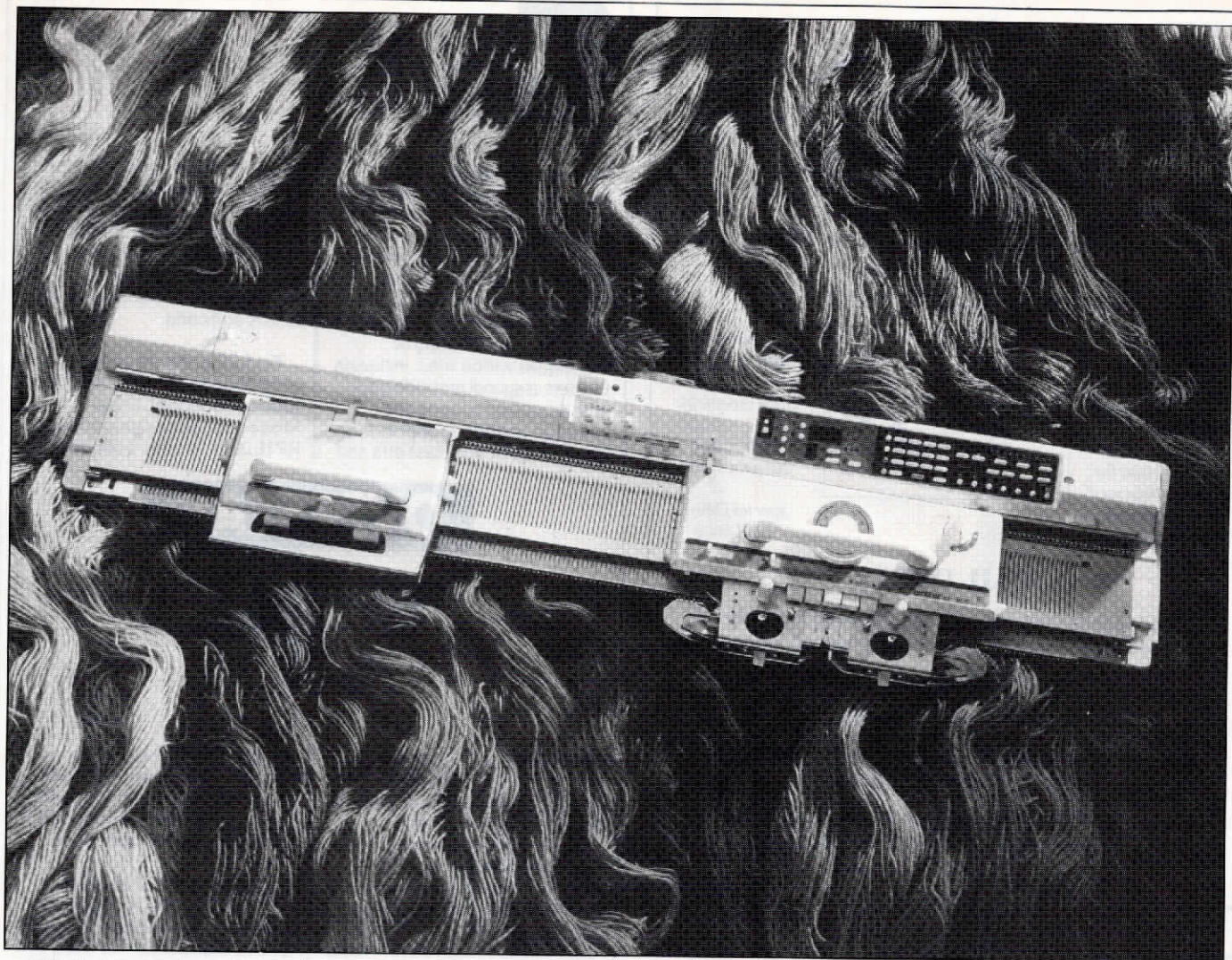
Once a pattern has been programmed into the machine, using either button I or II, it can be altered using any of the variation switches. The KH965 offers double length, double width, reverse direction, negative and double jacquard just like the earlier models. My only criticism of the machine is that changes of switch number may confuse some knitters. For example, patterns referring to the use of switch No. 6 now need No. 7 instead and the old No. 7 is a separate switch marked for double bed colour changer. However, extra facilities need more numbers, so this was inevitable.



used when dividing for a neck. After knitting the last row before the division, press the M button and the machine remembers the

can knit it as a single motif, knit several motifs, take part of the pattern and even use it as one of several different motifs.

it's
amazing



A separate switch is used for reflection and for knitting a repeated pattern upside down. On the 950i these were both possible using the same switch, but I always had to check which mode number gave the effect that I wanted.

The function of switch No. 1, which reverses the pattern to face the other direction, has been altered. When knitting multiple motifs, it can be used to reverse any combination of the nine motifs. Enter two repeats of the same motif in different positions and reverse only one of them for a mirror image or enter nine motifs and reverse just one of them or reverse alternate repeats. All this and much more is achieved simply by selecting from nine lights which represent each of the motifs. If the light remains lit, that motif will be reversed; if it is not lit the motif will be knitted as drawn.

The other new switch is No. 2 which makes it possible to rotate a pattern through 90 degrees or turn it on its side. When using geometrics and other simple designs this is excellent for sideways knitted garments. However, be prepared to experiment with large designs because the proportions are not the same after rotating the pattern.

I have already mentioned the input system. Like the KH940, it is a button entry system allowing

patterns up to 200 stitches wide and 998 rows long to be entered row by row. I have been using this system on my KH900 and have found it incredibly useful for teaching. If I don't have a pattern that I want to use, it can be entered quickly and used immediately – no waiting for the ink to dry and the machine to read the whole sheet. For large designs it can be quite tedious, but each stitch entered is definitely black or white – there are no 'grey' areas as many knitters have found with mylar sheets.

Inputs can be made in two different modes. Mode 1 is used for all types of pattern except three colours in a row. Each stitch is entered with either the black or the white button to register the pattern. Mode 2 allows each row to be entered using *three* different buttons, making it possible to enter three-colour designs. As a row of knitting is entered, button No. 1 is pressed for a stitch to be knitted in main colour, button 2 for colour 2 and button 3 for colour 3. When a pattern is entered, it shows as a series of lights. For a two colour pattern, the lights can be on or off, but for three colour patterns the lights are on, off or flashing. When the pattern has been entered, the machine works out how it is to be knitted by splitting each row entered into three rows, one for each colour to be used. If the

pattern is to be knitted using a colour changer, use the double length switch and knit two rows of each colour. Brother owners can now easily knit those lovely three colour jacquards that are so popular in the shops and with E6000 owners.

The KH965 has been designed to be used with the PPD as an optional accessory. The PPD makes it possible to enter large designs more quickly and easily by drawing them on to the television screen then loading into the machine. On the back of the machine, next to the programme panel is a small plastic flap. Lift this to reveal the cartridge slot, into which the cartridge from the PPD can be plugged directly. Press the load or save button then execute and patterns can be loaded in to or saved from the machine – no, it is no longer necessary to remember which mode number to use.

Like all Brother electronics, the KH965 knits a wide range of stitch patterns, now of course including not only intarsia and thread lace but also three colours in a row 'Fair Isle' with automatic separation. Add a garter carriage, double or single bed colour changer or ribber to explore another range of possibilities. Knitting three colours in a row jacquard, for example, requires a ribber and double bed colour changer. These accessories are standard for all Brother machines,

making it possible to change from a punchcard to electronic machine without the expense of other new items.

The KH965 is an interesting combination of the best of the KH940 and KH950i machines. It retains some of the simplicity of the 940 and has even more versatility than the 950i, with its new and powerful features. It certainly is a worthy successor to the very popular 950i, which was my favourite machine. I have no doubt that this machine will soon become established as a firm favourite not only with me but also many other knitters.

The Brother KH965 is now available from your local Brother dealer, who will be happy to arrange a demonstration. Owners of the new machine may like to know that Diane's book, 'The KH965 User's Guide' should be available by the time this article is published. Like the other books in her Brother electronic series, this covers all aspects of programming the machine and includes information for beginners and more experienced electronic knitters. The book costs £5.95 from your local dealer or £6.00 by post from Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS19 2UQ. Cassette tapes, containing full instructions for programming the machine will also be available shortly – send a s.a.e. for details.



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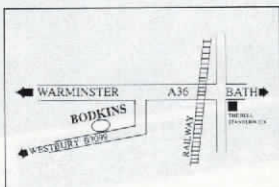
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CLUB LINE

Innovative Ideas for Knitted Edgings on 24-26 April (Ref: G6) is suitable for hand knitters of all levels of experience, including beginners. Course tutor Maggie Whiting will be encouraging students to discover unusual and effective ways of finishing off their knitwear. A variety of techniques will be tried, including twisted, diagonal and sideways ribs; picot ridged hems and knitted-in borders as well as bells, leaves, tubular cord cast offs and

rolled, ruffled and padded edgings for three dimensional effects. To demonstrate a highly decorative finish and one which can be used to add length or style to a waistline, frilled and fluted peplums will also be covered if time is sufficient.

For further details of these and other courses on offer, write to Missenden Abbey, Great Missenden, Buckinghamshire HP16 0BD. Phone: 0494 890296.

OVERSEAS



Brenda McIntosh, Honorary Secretary of the **Machine Knitters' Association of Victoria Inc** has written to us from Australia. She was recently made aware that there are many knitters (both local and from elsewhere) who do not realise that there are Machine Knitting Associations in each state. These associations can be a boon to a visitor or to anyone who is looking for knitting clubs, yarn outlets and so on.

The Association in Victoria was formed ten years ago with the aim of making the craft of machine knitting more widely known and to reach the lone knitters and those who put their machines under the bed in despair. In June this year they will be holding their Bi-Annual event – a three day Seminar on the 6th, 7th and 8th. New machines and accessories will be displayed with plenty of local Wool and other yarns, as well as all kinds of knitting books and publications for sale.

Demonstrations on all aspects of machine knitting will be performed mainly by the members of the Association and by Mr Dennis Cook 'Misterknit' (visiting from the USA) who are all willing to share their talents and expertise with fellow knitters.

If you are interested in attending the Seminar you can find out more from Brenda by writing to her at Unit 88, 2 Old Stud Road, Wantirna South, 3152 Victoria, Australia.

The New South Wales Machine Knitters' Association, based in Sydney, Australia are looking forward to Kathleen Kinder's visit on 22 April when she will do a lecture/demonstration on *Knitweave, Fair Isle and Jacquard*

Design, leading into Garment Shapes. This will be held at the Transport Social Club and a video will be used to give everyone the opportunity of the 'best view'.

The Secretary of the NSW Machine Knitters' Association is Mrs Margaret Sturrock, 40 Jenner Street, Baulkham Hills, NSW 2153. Tel: (02) 639 4798.

A **Knitathon** at the 2nd Annual British/American Machine Knitting Expo at the Atlanta Hilton in Atlanta, Georgia, USA is scheduled for August 28-30 this year and offers of help are invited in the hope that all knitters – either as individuals, clubs or groups – will make the effort to join in. The aim is to get together a 'mountain' of children's and babies' garments which will be donated to charities. A special area has been reserved at the show for **Cassel Creations** and Martha Cassel, the inspiration and organiser for this worthwhile knitathon. Martha tells us that everyone is welcome to 'stop in and knit a few rows or crochet an edging'.

There will be a special presentation ceremony with a representative from Bramwell Yarns, the knitting machine companies and the charities who will receive the garments. The T.V. cameras will be there to record the presentation!

Now is the time to start thinking and planning for this event – garments can be sewn or knitted and all items of clothing are required. Don't worry if you can't attend the 'Expo' as items can be mailed to Knitathon, Cassel Creations, 2184 Morris Avenue, Tucker, Ga. 30084, USA. Tel & Fax: (404) 939-2722.

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TEXTURED FABRIC ON THE SINGER SYSTEM 9000 KNITTING MACHINES – Part 2

Last time, we were looking at using single bed slip stitch information as a means of producing a textured fabric. Now we will move on to using tuck stitch to the same end. Not that this means that there are not more variations as far as slip is concerned for there are, but we will be returning to those (and many others) in a later article.

George le Warré

SINGLE BED TUCK TEXTURE

When most people come to machine knitting for the first time, it is tuck stitch that they see as the best means of introducing a texture to the fabric surface. It is true that it does this but, as we are rapidly seeing, it is not the only way and sometimes not necessarily the best way for a specific project. However, it can certainly be one of the quickest methods and takes very little learning effort in the main. Once again, there are many variants and this time we will be concentrating mainly on tuck used for single bed fabric.

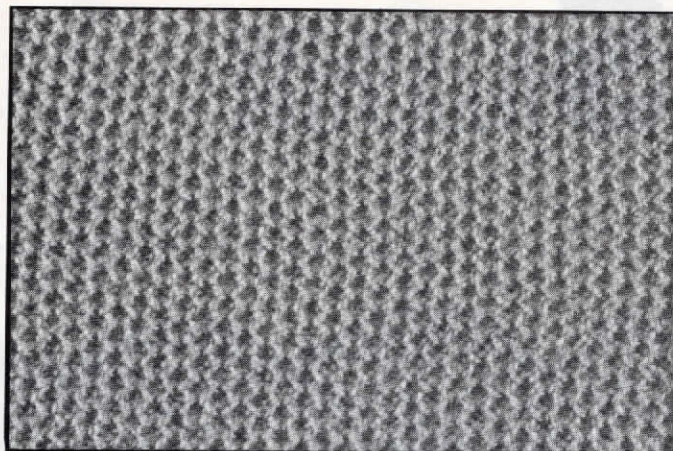
What exactly is a tuck stitch and how is it formed? In a way, it is much the same as the way a slip stitch is formed, but instead of the yarn passing in front of the needle hook forming a float, the loop of yarn is caught in the hook of the needle and held there. To achieve this, the needle that is to form the tuck stitch is moved up in the bed as the yarn passes over it, but not far enough to take the stitch that it is currently holding behind the latch. Therefore, when it returns to its normal position, it contains both the original stitch, plus an additional loop of yarn. The tucking needle will continue in this way, collecting loops only, until the electronic patterning tells it to knit a complete stitch. When this happens, the original stitch that was held, plus all the loops collected, are knitted off together, making what we call a tuck stitch.

The name probably coming from the fact that the loops are all tucked in together into one stitch. In the past, some knitting machine manufacturers called this type of stitch formation 'Loop Stitch' and in a way this is more descriptive of what is actually happening on the needles. However, the term fell out of favour and we are now all using the name tuck.

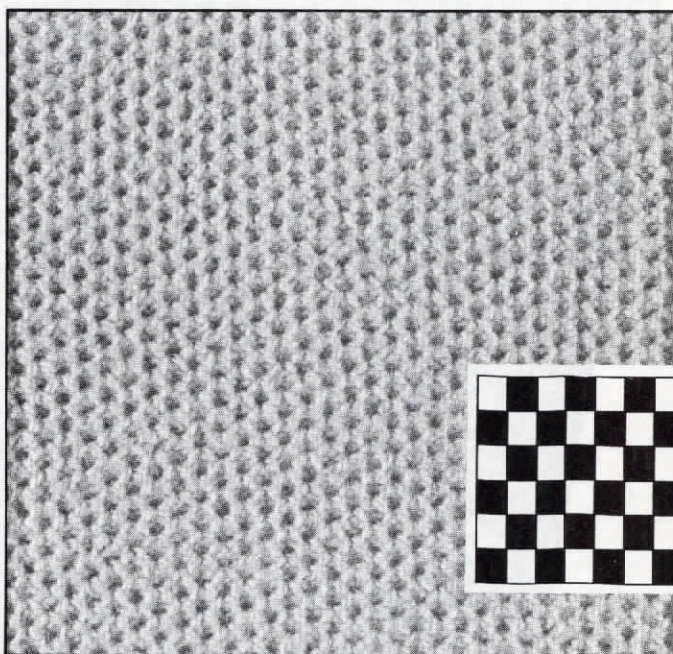
As with all stitch construction types, there are limitations to tuck. The main one for single bed knitting is that it is not possible normally to tuck two adjacent needles in the bed. They must be separated by at least one normally knitting needle. This is not because the needles that are adjacent are incapable of collecting the loops. They can, but the problem comes when the needles that hold all the tuck loops are made to knit. As they come forward, the loops are released from the needle hooks so that they can no longer all be knitted off with the newly formed stitch. This results in, at best, a messy looking pattern and at worst a carriage jam. On the Singer System machines there are, however, ways around this problem and it is possible to tuck on adjacent needles on single bed work, but more of this later.

Unlike slip stitch, the amount of texture produced by single bed tuck tends to be rather flat and perhaps better termed surface interest rather than actual texture, as texture to me means definite hills and valleys, or a more three dimensional appearance in the work.

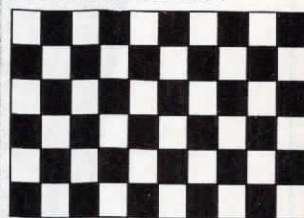
Once again, the amount of



SAMPLE 1



SAMPLE 2



tucking possible is determined partly by the thickness of the yarn being used for the project.

Thinner yarns will allow more tucks to collect in the needles, thicker yarns fewer tucks. A rough guideline is that a normal four ply type yarn will allow from one to about four tucks, while a thin yarn such as 2/30s will allow up to around 12 tucks on any needle. Experiment is again the answer. Try using different thicknesses of yarn for the same pattern and see what happens. If a four ply yarn will not give you a six tuck pattern, then possibly a three ply will. Similarly, a two tuck pattern can be almost lost and meaningless with a thin yarn, but becomes much more pronounced with a thicker yarn.

Sample 1 shows the ever faithful waffle tuck pattern using a thin yarn and sample 2 the same stitch pattern using a thicker yarn. The difference is quite marked.

SAMPLE 2

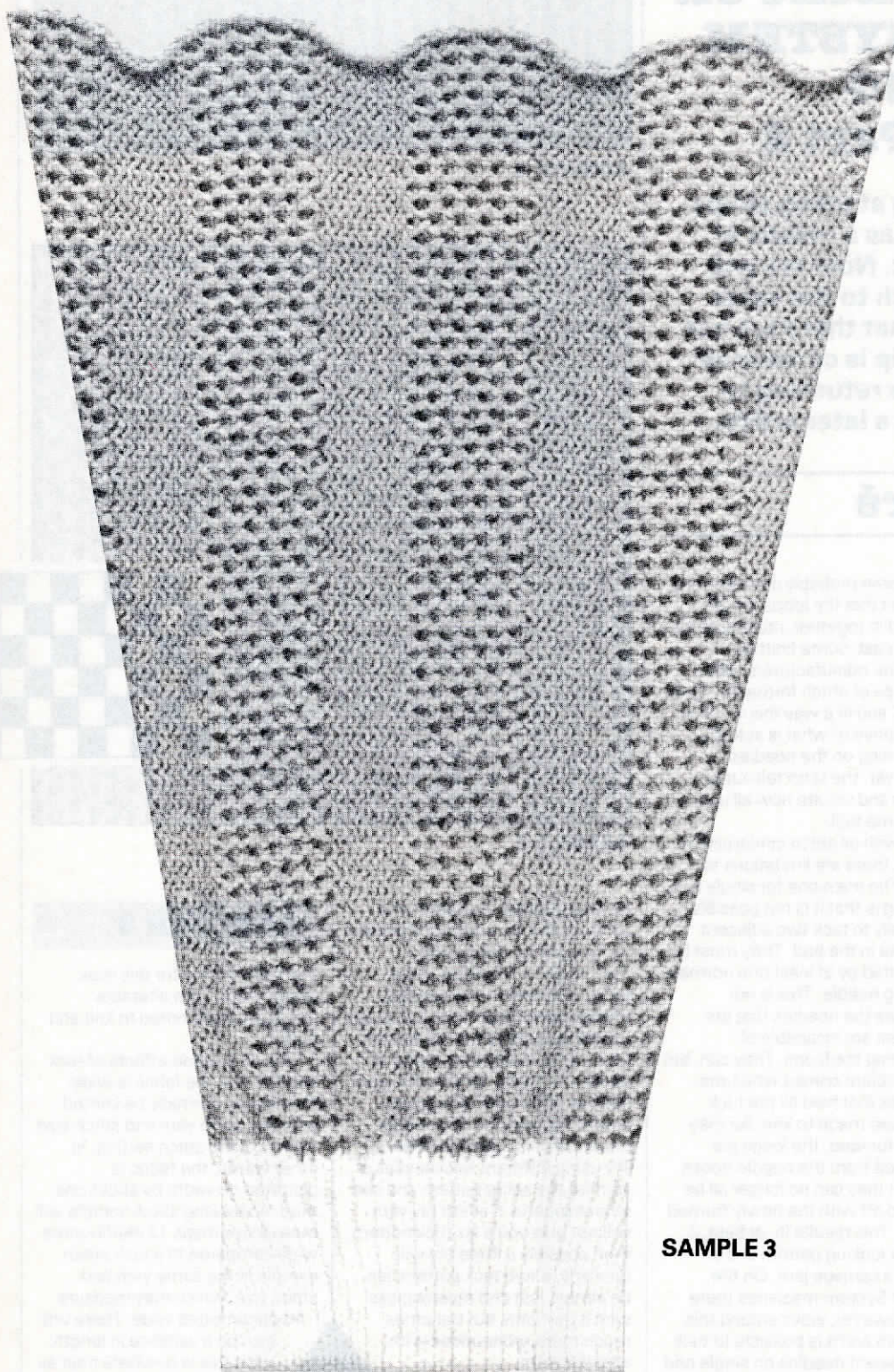
The pattern card for this is as shown here, with alternate needles programmed to knit and tuck.

One of the side effects of tuck stitch is that the fabric is wider than would normally be knitted with the same yarn and stitch size on a stocking stitch setting. In other words, the fabric is distorted on width by about one third. A stocking stitch sample will measure perhaps 12 centimetres wide compared to a tuck stitch sample in the same yarn and stitch size, which may measure

16 centimetres wide. There will also be a variance in length, but this is nowhere near as marked. Single bed tuck stitch patterns also require more yarn to complete a garment. As a guide, between one third and one half as much yarn again as for stocking



SINGER SPECIAL



SAMPLE 3

stitch should be allowed. The actual amount will depend on the yarn itself and the type of tuck pattern, whether it is an "all-over" design or more isolated, but connected, motifs.

Tuck stitch is ideal for producing a surface interest where a plain garment may be a little ordinary. It will also combine well with other stitch types that use the reverse side of stocking stitch as the face of the garment. But do bear in mind that the distortion created within the fabric will affect the garment shape. It would be very difficult to maintain a garment shape if you were to knit wide horizontal bands of a tuck pattern, alternating with wide bands of stocking stitch. The garment part would have a definite wavy edge and the completed garment possibly make the wearer look more like a fat caterpillar than a person. However, even this effect can be turned to the advantage of a resourceful machine knitter. Turn the whole thing on its side and make the garment as a sideways knit. You end up with a very interesting semi-pleated blouson effect, that can be very attractive if used for bell shaped sleeves, loose, flowing jackets or even skirts.

SAMPLE 3

Showing the blouson effect obtained by alternating bands of tuck and stocking stitch. A rib has been applied to the lower edge to give a bishop sleeve effect.

Now let us return to the fact that we, as Singer System owners, can make tuck stitch patterns that contain more tucks than would normally be possible. This time, we are not going to use the tuck key on the carriage at all, but the slip key, 0, in combination with the needle return levers. If you programme in the same pattern as before, then knit with the needle return levers in the up position for two rows, you will see that the selected needles, instead of collecting loops in their hooks, are forced up into position 3, the holding position. As you knit, the loops of yarn pass over the stem, or shank, of the selected needles forming the loop. Take the needle return levers to the down position and knit across and the needles will be returned to their normal position, knitting as they go. At the same time, the loops held over the shank of the needles will be knitted into this stitch, just as in a conventional tuck stitch.

Bearing this in mind, remember that there are limitations to knitting many tuck loops within a row. More than a certain number of loops of thicker yarns cannot be held in the needle hook, because of its physical size. However, if the tuck loops are made over the needle shank, rather than in the hook, the size of the hook becomes irrelevant and more tuck loops may be made. This is a very

old method of knitting tuck, known as "pull-up tuck". It also serves to show how close slip stitch and tuck stitch are in their relationship, being first cousins, rather than totally unrelated.

This method can also be used for hand patterning over small areas of fabric, such as a monogram or small motif. Often I will have the main knitting on the back bed, then, where I want to place a small motif, transfer the required number of needles to the front bed. Set the front bed as well as the back bed to V and take the needles where stitches were transferred out of work. The motif is made by using pull-up tuck on the front bed needles with manual selection. After completing the motif, transfer the stitches back to the back bed and continue knitting. The result is a tuck motif but on a stocking stitch background.

You may also use this idea for conventional tuck stitch and electronic patterning, by having the main knitting on the front bed, with the front carriage set to V. Transfer the required number of needles from the front bed to the

back bed where you wish to place a tuck motif. Set the back bed to tuck and for knitting a single motif, as described in your instruction manual. Knit through the motif, then transfer all the stitches from the back bed to the front bed. Continue knitting on the front bed only. Once again, you get a tuck motif on a stocking stitch background.

SAMPLE 4

Showing a motif on a stocking stitch ground.

This may be extended even further, by arranging needles in wide groups alternately on the back and front beds. The front bed will knit the stocking stitch and the back bed tuck stitch in any single bed tuck pattern you select. It is often best to make these stripes either the width of a one pattern repeat, or multiples of the repeat. The resulting fabric is interesting and more textured than normal because the stocking stitch bands have the effect of throwing the pattern more into relief than normal.



SAMPLE 4



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6 MAN'S FAIR ISLE SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Yeoman Panama 4-ply.

1 [1, 1, 1] x 500g cone in Black (MC).

1 [1, 1, 1] x 500g cone in Khaki (A).

1 [1, 1, 1] x 500g cone in Brick (B).

GARMENT WEIGHT

Finished garment in third size weighs 645g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to Yeoman Yarns, 31 High Street, Kibworth, Leicester LE8 0HS.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit chest 92 [97, 102, 107] cm, 36 [38, 40, 42] in.
Actual size 108 [113, 119, 124] cm, 42½ [44½, 46¾, 48¾] in.
Length to shoulder 70.5 [70.5, 72, 72] cm, 27¾ [27¾, 28¼, 28¼] in.
Sleeve seam 51 [51, 53, 53] cm, 20 [20, 21, 21] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 34 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4

KNITTING NOTES

We used knit side of knitting as right side of garment.

Punch card, as shown, before starting to knit.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN

K 4 rows A/B, 2 rows MC/B, 2 rows MC only (st st), 6 rows MC/A, 4 rows MC/B, 6 rows MC/A, 2 rows MC only (st st), 2 rows MC/B, 4 rows A/B, 2 rows B only in feeder 1/A (st st), 2 rows A only (st st), 6 rows A/MC, 2 rows A only (st st), 2 rows B only (st st), 4 rows B/MC, 26 rows A/MC, 4 rows B/MC, 2 rows B only (st st), 2 rows A only (st st), 6 rows A/MC, 2 rows A only (st st) and 2 rows B only (st st). These 94 rows form pattern.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 85 [89, 93, 97] Ns at left and right of centre 0 to WP. 170 [178, 186, 194] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using A, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 1 row. Using MC, K 29 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 85 [88, 93, 97] Ns at left and 85 [88, 92, 97] Ns at right of centre 0 to WP. 170 [176, 185, 194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-3 and MC, K 27 rows. Using A, K 5 rows. Using MC, K 27 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

2nd SIZE

Inc 1 st at each end.

3rd SIZE

Inc 1 st at right edge.

ALL SIZES

170 [178, 186, 194] sts.

ALL MACHINES

Insert punchcard and lock on first row. Set RC at 000. Using MT, K 2 rows. Using B, K 2 rows. Release card and cont in Fair Isle patt **. K 208 [208, 214, 214] rows.

SHAPE NECK

Note patt row on card. Using a length of appropriate colour, cast off centre 32 [32, 34, 34] sts. Using nylon cord, K 69 [73, 76, 80] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows, 57 [61, 64, 68] sts. K 2 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on

number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to **. K 186 [186, 192, 192] rows.

SHAPE NECK

Note patt row on card. Using a length of appropriate colour, cast off centre 22 [22, 24, 24] sts. Using nylon cord, K 74 [78, 81, 85] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll alt row. K 1 row. Dec 1 st at beg of next and every foll alt row until 57 [61, 64, 68] sts rem. K 8 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

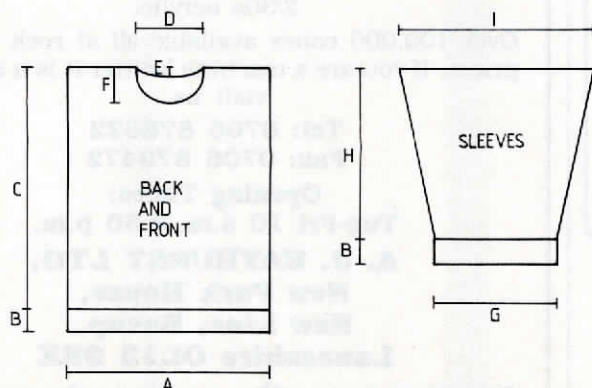
SLEEVES

Push 52 [52, 55, 55] Ns at left and right of centre 0 to WP. 104 [104, 110, 110] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Insert punchcard and lock on first row. Set RC at 000. Using MC, K 2 rows. Release card and cont in Fair Isle patt. Shape sides by inc 1 st at each end of next and every foll 5th row until there are 162 [162, 168, 168] sts. K 9 [9, 15, 15] rows. RC shows 154 [154, 160, 160] and work measures 45 [45, 47, 47] cm, 17¾ [17¾, 18½, 18½] in. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using A, cast on 80 [80,



A = 54.5 [57, 60, 62.5] CM

B = 6 CM

C = 64.5 [64.5, 66, 66] CM

D = 18 [18, 19, 19] CM

E = 2 CM

F = 9 CM

G = 33.5 [33.5, 35, 35] CM

H = 45 [45, 47, 47] CM

I = 52 [52, 54, 54] CM

9



Man's sweater continued:

84, 84] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 1 row. Using MC, K 29 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 80 [80, 83, 83] Ns to WP. Work as for back from * to *. **ALL MACHINES** With P side facing, replace 104 [104, 110, 110] sts from lower edge of sleeve on to Ns gathering evenly. Using MT+3, K 1 row. Cast off.

NECKBAND

Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 160 [160, 164, 164] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 18 rows. Using A, K 6 rows. Using MC, K 18 rows. Transfer sts for st st. K 1 row.

MACHINES WITHOUT RIBBER Push 161 [161, 164, 164] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with

carriage at left. Set RC at 000. Using MT-2 and MC, K 10 rows. Using MT-3, K 8 rows. Using A, K 5 rows. Using MC, K 8 rows. Using MT-2, K 10 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Dec 1 [1, 0, 0] st. 160 [160, 164, 164] sts. K 1 row.

ALL MACHINES

With P side facing, pick up 68 [68, 70, 70] sts around back neck and 92 [92, 94, 94] sts around front neck and place on to Ns. Using MT+3, K 1 row. Cast off.

PRESSING

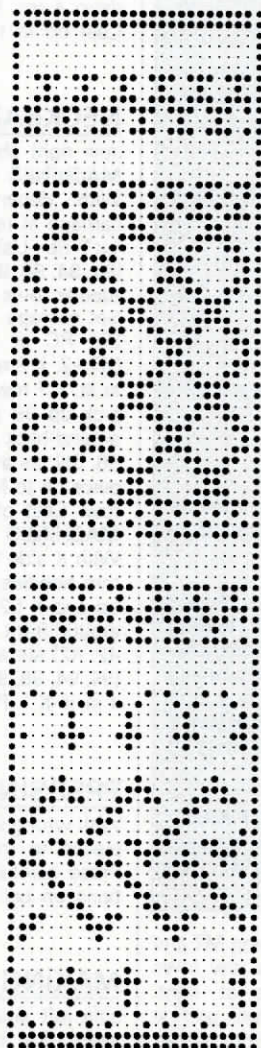
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams.

MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.



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BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 35 [37, 39, 41, 43] Ns at left and right of centre 0 to WP. 70 [74, 78, 82, 86] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-2/MT-2, K 11 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER
Using 3¼ mm needles and MC, cast on 70 [74, 78, 82, 86] sts and work 4 cm, 1½ in, in K 1, P 1 rib. Push 35 [37, 39, 41, 43] Ns at left and right of centre 0 to WP. 70 [74, 78, 82, 86] Ns. With carriage at left, transfer sts to machine needles.

ALL MACHINES

Insert punchcard and lock on first row. Set RC at 000. Using MT, K 1 row. Cont in Fair Isle and stripe patt *. K 90 [102, 112, 124, 136] rows.

SHAPE NECK

Note patt row on card and position in Fair Isle and stripe patt. Using a length of appropriate colour, cast off centre 12 [14, 14, 16, 16] sts. Using nylon cord, K 29 [30, 32, 33, 35] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 5 sts at beg of next row, K 1 row. Cast off 4 sts at beg of next row. 20 [21, 23, 24, 26] sts. K 2 rows. Cast off. With carriage at right, unravel nylon cord over rem 29 [30, 32, 33, 35] Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card if necessary and cont in Fair Isle and stripe patt. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to *. K 78 [90, 100, 112, 124] rows.

SHAPE NECK

Note patt row on card and position in Fair Isle and stripe patt. Using a length of appropriate colour, cast off centre 8 [10, 10, 12, 12] sts. Using nylon cord, K 31 [32, 34, 35, 37] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on every row until 25 [26, 28, 29, 31] sts rem, then on every foll alt row until 20 [21, 23, 24, 26] sts rem. K 1 row. Cast off. With carriage at right, unravel nylon cord over rem 31 [32, 34, 35, 37] Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card, if necessary and cont in Fair Isle and stripe patt. Finish to corres-

7 CHILD'S STRIPED FAIR ISLE SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines with or without punchcard facility and with or without a ribber.

MATERIALS

Robin New World DK.

1 [1, 2, 2, 2] x 50g balls in Red (MC).

1 [2, 2, 2, 2] x 50g balls in Black (A).

1 [1, 1, 2, 2] x 50g balls in Green (B).

1 [1, 2, 2, 2] x 50g balls in Yellow (C).

1 [1, 1, 2, 2] x 50g balls in Pink (D).

MACHINES WITHOUT RIBBER

Pair of 3¼ mm knitting needles.

GARMENT WEIGHT

Finished garment in third size weighs 250g.

The fibre content of this yarn is 75% Acrylic, 25% Wool. For further information about this yarn, please write to Robin Woods Ltd., Robin Mills, Idle, Bradford, West Yorkshire BD10 9TE.

YARN THICKNESS

This yarn is heavy weight and knits as double knitting.

MEASUREMENTS

To fit chest 61 [66, 71, 76, 82] cm, 24 [26, 28, 30, 32] in. Actual size 68 [72, 76, 80, 84] cm, 26¾ [28½, 30, 31½, 33] in. Length to shoulder 37 [41.5, 45, 49, 53] cm, 14½ [16¼, 17¾, 19¼, 21] in.

Sleeve seam 26.5 [30, 33.5, 35.5, 37.5] cm, 10½ [11¾, 13¼, 14, 14¾] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

20 stitches and 29 rows to 10 cm, 4 in measured over Fair Isle and stripe pattern (tension dial setting approximately 3)

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4

KNITTING NOTES

We used knit side of knitting as right side of garment

Punch card, as shown, before starting to knit

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern

FAIR ISLE AND STRIPE PATTERN

K 1 row A. Release card and cont in Fair Isle. K 4 rows A/B. Lock card on first row. Cont in st st. K 1 row A, 10 rows C and 1 row A. Release card and cont in Fair Isle. K 4 rows A/MC. Lock card on first row. Cont in st st. K 1 row A, 10 rows D and 1 row A. Release card and cont in Fair Isle. K 4 rows A/C. Lock card on first row. Cont in st st. K 1 row A, 10 rows B and 1 row A. Release card and cont in Fair Isle. K 4 rows A/D. Lock card on first row. Cont in st st. K 1 row A and 10 rows MC. These 64 rows form pattern.

MACHINES WITHOUT PUNCHCARD FACILITY

* Work 6 rows from chart using B as contrast. K 10 rows C. K 6 rows chart using contrast MC. K 10 rows D. K 6 rows chart using contrast C. K 10 rows B. K 6 rows chart using contrast D. K 10 rows MC. Rep from *

pond with first side, reversing shapings.

SLEEVES

Push 22 [23, 24, 25, 26] Ns at left and right of centre 0 to WP. 44

[46, 48, 50, 52] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Insert punchcard and lock on first row. Set RC at 000. Cont in Fair Isle and stripe patt, K 2 rows. Shape sides by inc 1 st at each

end of next and every foll 10th row until there are 56 [60, 64, 68, 72] sts. K 13 [13, 13, 9, 5] rows. RC shows 66 [76, 86, 92, 98] and work measures 22.5 [26, 29.5, 31.5, 33.5] cm, 9 [10¼, 11¼, 12½, 13¼] in. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 34 [36, 38, 40, 42] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-2/MT-2, K 11 rows. Transfer sts for st st. With P side facing, replace 44 [46, 48, 50, 52] sts from lower edge of sleeve on to Ns gathering evenly. Using MT+7, K 1 row. Cast off.

MACHINES WITHOUT RIBBER

With P side facing and using 3¼ mm needles, pick up 44 [46, 48, 50, 52] sts along lower edge of sleeve. With K side facing and using MC, K 1 row. Dec 10 sts evenly. 34 [36, 38, 40, 42] sts. Work 4 cm, 1½ in, in K 1, P 1 rib. Cast off in rib.

NECKBAND

Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 90 [94, 94, 98, 98] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-2/MT-2, K 8 rows. Transfer sts for st st. K 1 row. With P side facing, pick up 38 [40, 40, 42, 42] sts around back neck and 52 [54, 54, 56, 56] sts around front neck and place on to Ns. Using MT+7, K 1 row. Cast off.

MACHINES WITHOUT RIBBER

With K side facing and using 3¼ mm needles, join in MC and pick up and K 52 [54, 54, 56, 56] sts around front neck and 38 [40, 40, 42, 42] sts around back neck. 90 [94, 94, 98, 98] sts. Work 2½ cm, 1 in, in K 1, P 1 rib. Cast off in rib.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams.





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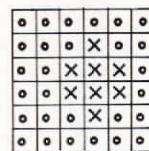
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Child's Striped Fair Isle Sweater continued



All sizes (back & front) 2nd & 4th sizes (sleeves)

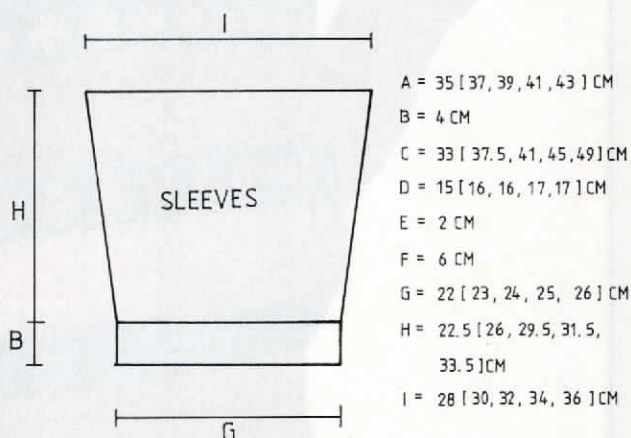
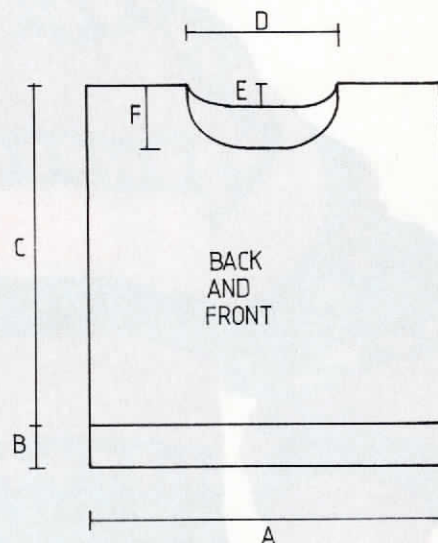
All sizes (back & front) 2nd & 4th sizes (sleeves)

1st, 3rd and 5th sizes (sleeves)

1st, 3rd and 5th sizes (sleeves)

◻ = A (BLACK)

✕ = CONTRAST



A = 35 [37, 39, 41, 43] CM

B = 4 CM

C = 33 [37.5, 41, 45, 49] CM

D = 15 [16, 16, 17, 17] CM

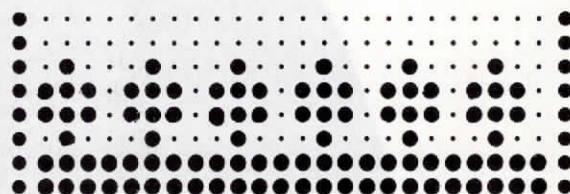
E = 2 CM

F = 6 CM

G = 22 [23, 24, 25, 26] CM

H = 22.5 [26, 29.5, 31.5, 33.5] CM

I = 28 [30, 32, 34, 36] CM



On a blank card, punch 2 rows of holes as usual then punch these 4 rows.

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Studio by WHITE

The world seems to be shrinking fast and MKM has readers in most parts of it so let's hear a little about knitters abroad – in the United States of America for a start.

Last year Anne was invited to join American knitters in a very American situation – Summer Camp. This particular one was named Camp Tuckanitslip, was immediately irreverently christened "Camp Granada" around the office (remember the song – "Hello Mother, Hello Father . . . ?") and was a huge success to be repeated this year, see right.

Last year's camp was beautifully sited by the lakeside among the rich forests of Cleveland, Ohio at a permanent camp maintained by the Future Farmers of America. We have knitting breaks and holidays here but this American version had the added attraction of outdoor activities in miles of wilderness as well as a busy programme of lectures, demonstrations and tuition.

However, one of the greatest pleasures for those who attended was meeting each other. In a country the size of America, knitters can be very isolated. Clubs, meetings, tuition are not always within reach so a few days devoted to machine knitting at Camp Tuckanitslip are bliss.

This successful event was organised by Studio by White, the company which distributes, for instance, Silver Reed knitting machines around the States. Studio also publishes a pattern magazine, *Studio Design*, from which they allowed us to reproduce

their designs for the two slippers for men and the mittens which were featured in our March issue.

Exhibitions, seminars and so on are still comparatively rare in the States, unlike the UK where nowhere is all that far from home, but the

second British/American exhibition is planned for August in Atlanta and there is a growing interest, not least among the dealers, who may well be inspired to organise smaller events in their own areas.

So knitters in America

may soon feel less isolated and, meanwhile, they have the second Camp Tuckanitslip to look forward to. This time, as you see, it is by Lake George in New York State and you'd be very welcome if you fancy knitting abroad.



Head for the Hills at Camp Tuckanitslip 1992

Camp Tuckanitslip is for all machine knitters, beginners to advanced, no matter what kind of machine you own.

Work on your knitting skills in the company of our premier group of "Counselors" including: Gene Bailey, Terri Burns, Lili Chin, Lucy Desgrey, Susan Guagliumi, Julie Johnson, Lisa Larsen, June Reed, Leslye Solomon, Joan Stiles, Gini Woodward, Nance Keenan, Susan Lazear, Ruth Lantz, Jodie Raymond, Mikoto Takeuchi (Japan), Bonnie Triola, and Lynn Wohlson.

We'll offer hands on workshops for those who learn better at the machine, as well as lecture demonstrations on a huge range of subjects taught on Studio by White machines. All knitters are welcome.

Knitting related topics will include custom clay buttons to match your yarns, drop spindle spinning and dying and color and design.

All this and a turn of the century inn on Lake George, in New York State. There

will be nature hikes, swimming, talks on the porch, a cruise on Lake George, and a fashion show. Bring your shorts and T-shirts - NO PANTYHOSE ALLOWED!

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QUESTION TIME

At this session of the knitting club there are plenty of hints and tips for all as well as answers to the problems of individual members.

Pat Coulston

I am really thrilled with an excellent "buy" I made this month, the "Knit Fit". This is a strongly made but lightweight plastic frame, over which you put your lightly spun, wet garment. It holds the garment out into shape and the speed of drying is incredible. Also, the main bonus is that the garment dries in perfect shape. This super little frame can be purchased for £19.50 from Mrs Hayden, Strathwillan Cottage, Brodick KA27 8BQ, Isle of Arran, Scotland. With a gorgeous address like that, how about going up and collecting it?

At the Knitting Club, we regularly support a local charity

and knit for them. Each member brings in one or more items, we have a "handing over" ceremony to an official from that organisation, we get a "write up" in the paper and it is all good advertising for club and charity alike.

This year, we decided to make cushions. Unfortunately due to bad management (mine) we did not find an organisation that would like them before we started to knit. Now the cushions are coming in and I am stuck as to how to donate them. The latest suggestion is for a neighbouring Knitting Club to sell or raffle them at their forthcoming Charity

Fashion Show/Sale. The lesson I learned is, do your homework first!

Whilst we were discussing these cushions, one of the members said she would like to tell us of a funny incident connected with cushions. She was working out whether to make or buy a cushion pad or infill for her charity cover when she remembered that she had a cushion in the rarely used spare bedroom. She found the cushion, but it felt very lumpy at one side. "Funny," she thought "has it always been like that?" So, she unzipped the cover and drew out a child's grey school tunic! Thinking back and making enquiries, it turned out to be the property of her granddaughter, Hannah. Apparently Hannah, then aged just five, was feeling a bit sorry for herself one day – the family had older twins who had each other to play with, also younger twins, who amused each other, but she had no one except horrid old school. She decided she wasn't having that, so stuffed her school tunic in Grannie's zipped up cushion. No one would find it there and indeed they didn't – at least not for another seven years!

Another topic that was aired at the club reminds me to pass on a warning to Duomatic owners. If you have to change a needle that has its hook or latch damaged, you must and I repeat must, chop off its head before removing it from the machine. Failure to do this will result in the hook getting caught in the long spring inside the machine, past which the needle has to go to be removed. The damaged hook gets caught in the spring and when you try to pull the needle out, you pull out a little bit of this spring so that the whole spring is then damaged and has to be replaced. This can, if you know what you are doing, be done at home, but for the majority of knitters it is a mechanic's job. So be warned.

Whilst talking about Duomatics, a good tip came from one of the members recently. He uses the following method of threading up (so do I, it's easy). Bring the empty bodkin into the lock and bring the lock just out of the colour changer, on to the rail. Thread up the required colour into the double ended bodkin, through the tension arm as usual, then drop the double ended bodkin through the bodkin in the lock, it drops straight through and you can easily get hold of it. This is fine when the orange strippers are in, but if using the black ones,

you have to slip the left stripper out slightly, to allow the double ended bodkin to slip through. However (and this is the tip) make sure the two "arms" that hold the strippers are level and then the needle slips past the black strippers quite easily and you do not have to remove the left side one. Thank you, Bob.

Q "I have been doing cable knitting, but I do find knitting the row after the cabling very tight. Any advice?"

A "This is what I do. For every cable, take a long length of matching coloured yarn. Just before you do the cable, knit those six stitches, by hand – each cable having its own length of yarn. Give the work a little pull downwards. Now do the cable and it will be so much looser, with no strain on the needles. Knit four rows (if an eight row cable) and hook each length of yarn into one of the cabling needles. Knit four more rows. This is not essential, but it prevents any loops and the yarn is taken up ready for the next cable. I have been doing cables like this for years – I think, but cannot remember, that I first read this method in one of Kathleen Kinder's excellent books. Or it may have been Doris Coutts!"

Q "When you return the stitches from waste yarn back to the machine, why do those end stitches always seem to disappear?"

A "Usually because they get 'accidentally pulled'. Try this. When you are ready to remove the work from the machine, thread up with the waste yarn and then bring up an empty needle on both sides of the knitting to WP or HP. Knit the waste yarn as usual, remove the work from the machine and you will now easily see the end stitches. I usually remember this tip after I have done the waste yarn knitting and it's too late then!"

Q (From a lady wearing a very nice straight skirt.) "I have had a problem with the hem of my skirt – it won't stay flat and the sewing up line shows. I cast on with waste yarn and sewed down the hem after I had finished, but it still tends to curl up."

A (From Shirley, another member.) "Try casting on with waste yarn as before, but only on alternate needles. Change to main yarn but knit half the number of rows for the hem. Then bring all needles to WP and complete the hem. When you come to sew the hem down, you are only sewing down alternate needles."

"Another method that comes to mind is to start with waste yarn on every needle. Knit one row using the nylon cord. Cast on

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again by hand over these same needles with cotton and knit the depth of the hem (same stitch size). Change to main yarn on completion of the hem. When you then sew down the hem, the cotton is so fine that the knitting stays flat.

"Yet another method is to cast on with waste yarn, change to main yarn and knit the hem. Remove on waste yarn, turn the knitting and knit one row. Remove on waste yarn again and turn the knitting back. This gives a garter stitch row and looks good. If you have a garter bar, this can be used or, of course, the garter carriage, to knit the one row. Combine these methods and you should achieve a really flat hem.

"Wonderweb" can also be used, not perhaps on fine knitting, but on wool skirts."

Q "I have just acquired a Brother garter carriage. Are there any tips you can give that you have found helpful to save me 'frustration time'?"

A "Yes! The first problem got me so foxed I had to call my friend Jenny Rose in London to help me out! It was when I first started. I did all the right things, read all the literature, knitted the front and met with no problems. Then I started the back. Incidentally, I used my ribbing attachment for the ribs (just because it is quicker) so had unthreaded the yarn, removed the ribber and threaded up the garter carriage, which I'll call Gertie. Gertie wouldn't go. She was on strike. No matter what I did, she refused to budge. I had a cup of coffee, didn't panic, went back to the machine switched her on again but nothing. I phoned Jenny. 'Have you got it threaded properly?' Stupid question, of course I had. I checked again, just in case. Yes, OK. 'Are you sure?' she asked again. 'Is the yarn running correctly under the sensor lever?' I looked again and the sensor lever had fallen down (exactly as described on page 14 of the manual) so of course, poor Gertie was immobile! Oh well, we all do daft things.

"Here is a list of other tips which should help you:

a) I did not notice for ages that there is a special place for different thicknesses of yarns to go - again, look at the manual.

b) Be careful that you place the G-Point cams in the correct place, again as illustrated.

c) Your needles must be in good condition (as always!) because if you have damaged ones, you will get dropped stitches. Make sure you have the full quota of needles, that is, replace any empty spaces at the end of the needlebed where you have 'borrowed' them.

"The needle protection strip must be smooth and not torn or badly worn.

d) Unravelling is quite difficult -

see page 35 of the manual for this.

e) Always keep spare needles for Gertie - you never know when you might need them. Keep shaping to a minimum!

f) I have experimented with all my basic punchcards, plus others I have punched in the past and found all sorts of interesting patterns.

g) I did get in a muddle casting off, but only because I forgot to remove the punchcard and 'G' cams.

"All the rest was fine, and the manual is really helpful but there is one more point worth mentioning. When you make the tension swatch, you must let it rest, if possible overnight. I found my swatches did settle into a smaller size than when they first came off the machine. Hence, my first garment came out too small which was my fault entirely.

"Lastly, remember you cannot use holding position, Gertie would have a head-on crash into the needles!

"I can only say that Gertie is just a super addition to my knitting family. She knits four ply and double yarn like a dream and we really get on very well together. The manual is very good, so study it carefully."

There are further questions but I do have a tip I'd like to pass on to you. When I buy a new cone of yarn, I always write on the inside of the cone what it is, that is, the brand name, the ply/count and dye number. Often this information is on the label but not on the inside. If you then lose the label and don't use the yarn for ages, you can be completely baffled because you haven't a clue what it is! I tend to buy yarn that I like when I see it, consequently I have quite a few cones stored at home. These are in a box but on the outside, I write a list of what is there and the colours, so that when I want something, I do not have to go scuffling through it all to find what I need. Don't forget to tick off anything you remove.

Also, if I may go on, on the outside of my MKM magazines, I put a label and write on any special pattern, article and so on in it which particularly interests me; this again, save me lots of 'searching' time. I would like to index it all, but am not that efficient!

Another member chips in with her ideas for storing punchcards. "I divide all the cards into a) general patterns, b) lace, c) single motifs, d) jacquard, e) unusual patterns, f) small borders, g) miscellaneous - ones I do not recognise! I label each packet clearly. Also now, after bitter experience, I always write, on the actual card, what it is and where it comes from."

That brings me to the end of today's hints and question time. Happy knitting.

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KALEIDOSCOPE

Here's a clever way of persuading children to hang up their clothes! Turn covered coat hangers into animals and those youngsters will soon get into the habit of dressing "Ted" or "Ginger" or "Blackie" in the coat they've just taken off.

CAT

COAT HANGER COVER

Push 10 Ns at left and right of centre 0 to WP. 20 Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Cont in stripes of 4 rows MC and 4 rows A, K 58 rows. Place marker at centre 0. K 58 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

HEAD

Push 40 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Cont in stripes of 4 rows MC and 4 rows A, K 32 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

EARS (KNIT 2)

Using A, cast on 9 sts by hand. Set RC at 000. Using MT, K 2 rows. Push 1 N at opposite end to carriage to HP on next 8 rows. Push 1 inside N at opposite end to carriage from HP to UWP on next 8 rows. K 2 rows. Make a hem by placing sts from cast on edge on to corresponding Ns. Cast off.

MAKING UP

Fold piece of wadding in half and snip a small hole to allow coat hanger hook through. Using a needle and cotton, tack the two edges of the wadding tog around the coat hanger. Trim ends. Thread a length of matching yarn through open loops of coat hanger cover and head. Unravel WY. Pull up sts at each end of coat hanger cover and secure. Place over the hanger, pushing the hook through the centre where marked. Join seam. Draw up sts at top of head and secure. Join back seam. Turn to right side. Stuff. Pull up sts at lower edge and secure *. Sew ears to head. Cut out eyes and nose in black felt using templates. Glue to face. Embroider eyes using C and whiskers and mouth using B. Sew head to hanger.

DOG

COAT HANGER COVER

Work as for cat using B instead of MC and A.

8 ANIMAL HANGERS

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Denys Brunton De Lux 4-ply.
A small amount of Yellow (MC), Orange (A), Black (B), White (C), Brown (D) and Flesh (E).
Washable toy stuffing.
A small amount of Black, White and Pink felt.
3 small 30.5 cm, 12 in wooden coat hangers.
3 pieces of wadding 1.5 cm, 1/2 in thick, 30.5 cm x 5 cm, 12 in x 2 in (adjust according to thickness of your hangers).
Needle and cotton.
Glue.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, West Yorkshire BD19 3QR.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

TENSION

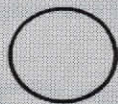
No tension square necessary (tension dial setting approximately 7).

ABBREVIATIONS

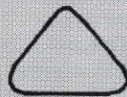
See page 4.

KNITTING NOTES

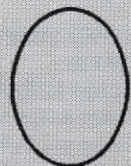
We used knit side of knitting as right side.
When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.



EYE TEMPLATE
(CAT, DOG AND TEDDY)



NOSE TEMPLATE
(CAT AND TEDDY)



EYE TEMPLATE
(DOG AND TEDDY)



TONGUE TEMPLATE
(DOG)

HEAD

Work as for cat using B instead of MC and A.

EARS (KNIT 2)

Push 10 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT+1 and B, K 30 rows. Using MT-1 and C, K 30 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

MAKING UP

Work as for cat to *. ** Thread a length of matching yarn through open loops on ears. Unravel WY. Fold ears in half and join side seams. Turn to right side. Draw up sts and secure **. Sew gathered end of ears to head. Cut out eyes in black and white felt and tongue in pink felt using templates. Glue to face. Embroider nose using C. Sew head to hanger.

TEDDY

COAT HANGER COVER

Work as for cat using D instead of MC and A.

HEAD

Work as for cat using D instead of MC and A.

EARS (KNIT 2)

Push 10 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT+1 and D, K 12 rows. Using MT-1 and E, K 12 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

MAKING UP

Work as for cat to * and for dog from ** to **. Sew folded end of ears to head. Cut out eyes in black and white felt, and nose in black felt using templates. Glue to face. Embroider mouth using E. Sew head to hanger.



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DEAR ANNE...

Don't keep your ideas, suggestions, experiences, criticism or praise to yourself. Share your thoughts with other readers by writing to Anne at Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR.

Dear Anne,

A few years ago when I bought everything red for my kitchen I bought a red swing top bin. Unfortunately there wasn't enough room so I put it away. I have a knitting machine which I keep in the kitchen, but couldn't knit for a couple of weeks when my dog had puppies running around, so I hit on the idea of taking the lid off my bin and putting the cones inside on two kitchen roll holders and like "magic" it worked. I could knit and all six puppies could run around. It may be a good tip for people with cats too.

I love all the tips as they are so helpful in your lovely magazine. Both my niece and I bought a knitting machine this year when our knitting machine shop called "Woolwork", which advertises with you, moved next door to the shop where I work. I bought one first and my niece bought a better one which does intarsia. I have a Brother 836, which with my brain is enough, but she was getting an electronic for Christmas. A knitting machine has only been a dream for me, but now is reality and I am really really enjoying it. Life began at 44 for me.
Yours sincerely,
Mrs Pat Stonard
Tongham, Farnham, Surrey

Dear Anne,

Talk about when all else fails! At a recent display a lady went up to the organiser and enquired about the best knitting machine to buy that would cast on! "I've got a brand new Knitmaster but it won't cast on so I bought a ribber as well but this won't cast on either!"

The organiser looked in disbelief and you could have heard a pin drop in the room. "Are you saying you've bought two machines but can't cast on?" The lady confirmed that that was the case. She was then treated to a demonstration on how to cast on simply on the knitter only. It took all of two seconds and the lady was ecstatic. On further questioning, we all learned that this lady had NOT BOTHERED

with the instruction books (well, as she said, you want to get on with the knitting don't you?) and not had the time TO WASTE on the free lessons offered by the shop who'd sold her the machines. It's unbelievable isn't it? Do you think there are other people out there like her?

Yours sincerely,
Mrs M. Dixon
Middle Rasen, Lincolnshire

Yes!

Dear Anne,

I would like to tell your readers of a tip I discovered for myself, although I'm probably not the only one.

I used it first when knitting lace using the Brother electronic and the lace carriage. I did my rib as usual using the ribber but when I had finished the rib I took the weights off but left the ribber comb in position.

I found this gave me the even weighting I needed for the lace work and made life a lot easier. The knitting still needs to be on the front of the ribber because the addition of the ribber causes the main needlebed to be at an angle so the pull will not be right if you just leave the knitting hanging vertically between the two beds.

It then occurred to me that this could work equally well when doing multi-colour Fair Isle, where even weighting is again a problem.

This time I let the knitting hang between the two beds and sometimes hang side weights actually in the knitting as well.

I hope your readers find this as helpful as I have and thanks for a super magazine, especially the articles which I find very interesting.

Yours sincerely,
A. M. Roberts-Jones
Cheadle, Cheshire

We pay £5 for every letter we publish, provided it has not already been accepted or published elsewhere, plus a year's subscription to the magazine for a Star Letter.

★ STAR LETTER

Dear Anne,

I hope that you will print this letter and I also hope that people will take a lot of notice of it.

Some weeks ago the carriage on my Jones 830 went wrong and I sent it to be repaired. I packed it well and posted it off; when it was returned to me, although the packing looked unbroken, the carriage was severely damaged.

The clicker for row counting was bent so far forward that it had split the casing of the carriage and had made two deep gouges in the casing. I straightened this out and tried to get the machine to work on the main bed, to no avail. It would not go across the bed without grating on the sinker peg assembly and no amount of adjustment could make it work at all.

I got in touch with "Customer Care" locally and, to give them credit, they were very helpful to me and got my complaint into the system the same day. Some three weeks later the amount of compensation received under the guise of a goodwill payment is just £20 and the inference is that either I or the mechanic did the damage and that I am trying to get Parcel Force to pay for it.

Although I am hoping to get more compensation from these people, the Post Office Users Council tell me that it will be very hard for me to do so. At this time, I have no carriage, a machine that I cannot use at all and the cost of the parts that I believe will have to be repaired is £68 plus labour charges.

The most upsetting part of all this is that I was due to start on the local Enterprise scheme and have been trying over the past three months to get some sample stock done, now this is all for nothing as being on the dole leaves me with no money for the repairs or to replace the machine I have.

So when you send anything to do with your machine, please insure the parcel, as you could be left in the same or worse situation than I have been.

Yours sincerely,
Mrs J. Smethurst
Margate, Kent

Thank you for the warning Mrs Smethurst. We are sorry to hear your tale of woe and sincerely hope that by now you are knitting again. Our best wishes for your new enterprise and perhaps your luck has changed already as yours is this month's Star Letter which wins you £5 plus a year's subscription to MKM.

Dear Anne,

I have just finished reading Joan Lafferty's page "Latch On" on the nylon cord and have a hint that is not just my own but one which I use along with others here.

Cast on ten or twelve stitches on the left-hand side of the machine, * K 2 rows, then cast off 1 st on left side and inc 1 st on right-hand side *. Continue from * to * to right-hand side of machine, cast off. This bias strip can then be hung on the needles not being used when knitting on one side of the neck.

This strip can be made in different lengths and can be used over and over again.

Trust this hint saves your knitters those grubby lines.

Yours sincerely,
Mrs J. Nankervis
Tolga, Australia

stands 7" high with a 2" guard on both ends which prevent the cones from slipping off. There is sufficient room for three cones without getting in a tangle (static electricity).

Yours sincerely,
Mrs Winifred Attwood
Darley Dale, Derbyshire

Dear Anne,

I wonder if my idea is original, but here goes!

For knitting a garment with areas of Fair Isle and plain stocking stitch, I find the following method works well:

Knit the stocking stitch areas with two strands of yarn in the same colour, one in each feeder, at MT. Use a very simple punchcard, such as 1 x 1 (alternate) and program as usual. The fabric knits up to the same thickness as the pattern areas, giving an overall warmth and texture. Especially good for winter jumpers and "cardis".

Yours sincerely,
Mrs J. French
Wickford, Essex

I'm afraid your idea is not a "first", Mrs French, but I'm sure it has never occurred to many of our readers so I am passing it on.

Dear Anne,

I have just changed my kitchen and it was necessary to purchase a new fridge/freezer. Before letting the old fridge go for scrap, I took out the shelves and to my joy and surprise found that one of the fittings makes an ideal stand for cones of wool under the knitting machine. The shelf I have kept

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FOCUS

Publisher of her own knitting books – Fair Isle stitch designs and simple pattern styles to work them on – Anna, as you will read, progressed to computerised knitting and now reports for us on DesignaKnit software.

Anna Stevens

It is now over thirteen years since I bought my first knitting machine ... a second hand Knitmaster that could produce plain stocking stitch sweaters in four ply faster than I could hand knit the back of one in double knitting! Of course, if you wanted any patterning, it all had to be done by hand selecting the needles so I very soon upgraded to a Brother 710 push button machine.

I was already selling sweaters of my own design by the time I could afford to progress to the luxury of a 24 stitch punchcard machine. My first taste of electronic knitting came with the purchase of a Brother 910. By then I was teaching machine knitting to beginners, having many of my designs published in magazines and coping with a constantly full order book for anything from football scarves to elegant day and evening suits. I was totally addicted to knitting and designing. All my other craft hobbies of sewing, embroidery and tapestry had long since taken second place, except for the few months when I bought a spinning wheel, taught myself to spin and had tremendous fun dying my homespun yarn with natural dyes brewed on the kitchen stove! I very much enjoy spinning and dying and for a time the knitting machine sat sadly in the corner while the spinning wheel took pride of place. But it wasn't long before the urge to design took over once again and the knitting machine was back in action!

There was no doubt about it. Nothing could compete with my knitting machine... or so I thought ... until four years ago when I discovered computers!

It all happened purely by accident when I bought a second hand BBC model B computer. I didn't know a thing about computers then, but my husband and son wanted one to play games on and as far as I was concerned, anything that would keep them occupied meant more time for me to knit! Well that was the plan anyway. The trouble started when I discovered that the computer could also be used as a word processor. Until then, I had been typing all my patterns out on an old manual typewriter, but I soon found that word processing was so much easier and I rushed out to buy one of those noisy dot matrix printers. I can still see the look of horror on my husband's face when he realised that the peace and quiet he enjoyed when I wasn't knitting, was now going to be shattered by yet another noisy machine!

This computer gradually changed my life. I learnt how to use it as a word processor and spent many hours trying to get the printer to work. (In those days, printer manuals were about as helpful as my first knitting machine manual had been!). I started reading computer magazines which talked about programming and thought how wonderful it would be if I could write a program to work out my knitting patterns for me. Once again my knitting machine sat sadly covered up while I tried to teach myself how to program. This was a new and exciting challenge for me and I was determined to meet it. After all, I had not let a knitting machine or a spinning wheel get the better of me, so why should a computer?

It took a long time and a great deal of patience before I finally managed to write a program that would produce patterns and diagrams for basic sweaters and by then I had realised that it would take a very long time and far more knowledge than I could expect to glean from books for me to achieve anything more useful than this. It all began to seem rather pointless. After all, I could write my own patterns with ease, yet here I was spending weeks trying to make a computer do it for me.

I gave up the whole idea of programming and went back to my knitting machine, but I continued to use the computer to type and store my patterns. Maybe I wasn't destined to be an expert programmer, but one thing was certain ... I would never go back to a typewriter again now that I had discovered the joy of word processing. That was when I decided to publish my first "Book of Basic Patterns". I had been writing out basic patterns for my machine knitting students to use because they never seemed to be able to find the patterns they wanted in the shops. It occurred to me that if my own students were not satisfied with what was currently on the market, then there were probably other knitters that felt the same way too. My first book was so successful that before long, a second book was underway, together with two sets of Fair Isle designs that could be used in conjunction with the basic garment patterns.

Now that I was publishing my own patterns and designs, it was not long before I became dissatisfied with the limitations of the faithful old BBC B computer and decided to upgrade to a more sophisticated machine. After seeing a demonstration of the superb graphics capabilities of the Acorn Archimedes, I was totally smitten and, ignoring the advice of others that I should go for an IBM compatible computer, I bought one.

The new computer proved to be everything the salesman had said and I loved using it. In fact, you could say I became addicted to it! I have to admit to being a little disappointed that this wonderful computer couldn't work out knitting patterns for me, but then neither could it do the housework, cook the dinner or make the coffee!

In actual fact, at the time I purchased my new computer, there were programs on the market that would work out

knitting patterns for you, but as none of them were written for my particular computer, I didn't really take more than a passing interest in them until January 1990 when I went to the knitting exhibition at Esher. It was there that I first saw a software package called DESIGNAKNIT being demonstrated. This package looked extremely impressive on the screen, but as it was for IBM compatible computers, by the time I left the exhibition I had more or less forgotten all about it.

If you've been a machine knitter for any length of time, you'll know that nothing stays the same for very long. Just as you think you've bought every attachment there is, someone comes up with a new one that you just can't resist buying. Or worse still, they bring out a better model! Well the world of computers is very much the same and some time ago, I bought a special program called a PC Emulator, which the manufacturers claimed would enable me to run most of the software written for IBM compatibles on my computer and still run my normal programs at the same time. It's a bit like being able to turn a Passap into a Japanese machine at the flick of a switch and being able to knit patterns written for both without having to convert them first.

Recently I realised that in theory, this PC Emulator meant that I could now use DESIGNAKNIT on my computer, so I decided to put it to the test. I was a bit dubious about whether the manufacturer's claims about the PC Emulator were all that they were cracked up to be, so I rang the number in the DESIGNAKNIT advertisement and spoke to Matthew Bragg who developed the software. Matthew was also interested to know whether it would run on my computer and said that he would do all he could to help, but would be happy to refund my money if in the end we couldn't get it to work. He also told me that there had been a lot of changes to the original program that I had seen at Esher in 1990. So much so, that it was now called DESIGNAKNIT 4 and I could choose whether to buy the STANDARD version or the PROFESSIONAL version and that I could even buy a special cable to link my Brother 940 to the computer.

The software sounded so

much better than others I had seen, that I quickly dismissed the argument I was having with myself about whether or not I really needed it and sent off for the Professional version straight away. The package arrived soon after and I opened it up to find a smartly presented and very comprehensive instruction manual, a program disk and a nice letter saying that I could ring the Help Line number if there was anything at all in the program that I could not get to grips with. Well, as I had half expected, there were a few problems getting the program to run on my computer because it is not a true IBM compatible, but after several telephone calls to Matthew, who was extremely helpful and very patient, it was soon up and running.

I have been testing out DESIGNAKNIT for a while now and have found it to be an excellent program. After my own attempts a few years ago to write just a simple knitting pattern program, I can really appreciate the tremendous amount of hard work and expertise that has gone into this package. Not only can it produce garment patterns for just about any shape you could want to knit, it can also be used to design Fair Isle, Intarsia and two, three or four colour jacquard patterns in full colour. Everything you do is shown on the screen in the correct proportions. This means that when you are designing your garment shape, you can see what it will look like when it is knitted. If it doesn't look right on the screen, then the knitted garment won't look right either! If you have designed both a garment shape and a colour pattern, you can see what the garment will look like knitted in the colour pattern by superimposing the colour pattern on to the appropriate garment pieces. If you are not happy with the result, you can alter the colours and the position of the design until you are, or you can substitute a new colour pattern altogether.

You don't have to be able to draw to use the colour pattern designer. There are lots of designs included on the disk to start you off, which can be used just as they are, or edited to your own requirements. There is also a facility for converting pictures that have been produced with a computer paint program into stitch patterns and if you have a scanner, you can

even scan pictures (including punchcard, mylar and intarsia charts) from books or magazines and the program will convert them into stitch patterns for you.

When you are ready to knit your garment, you can print out on to paper all the information that you need. The punchcard and Mylar sheet templates can be printed out at full size, complete with information on what colours to use, when to change colour and so on, or if you own a Brother 930, 940 or 950i you can transfer the colour pattern directly to the machine via the special CABLE LINK. This is an optional extra, but well worth the money in my opinion, when you consider how much time this can save you.

There are several different formats to choose from for the print out of the garment shaping information, including stitch for stitch detail (ideal for intarsia designs or for hand knitting), full size or scaled outline diagrams for tracing on to charting devices and miniature outlines for pressing and blocking guidance. This last mentioned option can also include the knitting instructions in Japanese notation format, thus giving you a complete diagrammatical pattern to work from. The instructions for knitting welts, cuffs, neckbands and so on are printed out separately from the main part of the garment because the tension details for these will usually be different to the rest of the garment. All the information that you used to create your garment shape, such as measurements and tension details, can also be printed out, together with any notes you may wish to include, such as the yarn used, who the garment was designed for, what stitch pattern it is to be knitted in and so on.

You can of course, save all your colour patterns and garment shapes on to disk so that you can use them again whenever you want to. This is probably one of the most useful features of any knitwear design program because it means that you can use the same garment shape for any yarn or stitch pattern you choose. A cardigan pattern originally designed for Aran weight stocking stitch could, for instance, be quickly converted to a cardigan pattern for 4 ply tuck stitch simply by changing the tension details.

By now you will probably have realised that DESIGNAKNIT is a very comprehensive piece of

software and you may be wondering how easy it is to use. Well, if you have never used a computer before, it will obviously take longer to learn how to use the program because you will also be learning how to 'drive' the computer at the same time. There is a very good step-by-step, on-screen tutorial included on the disk, which tells you exactly what to do, why you are doing it and which keys to press. There is even a section to help you identify the various keys on the keyboard.

Even if you are an experienced computer user, I would still recommend that you work through the tutorial first, so that you have some idea of what to expect when you enter the main program. I found the colour pattern section took the longest to get used to, mainly because I have been working with pencil and paper for so long now that this was a whole new way of designing for me.

In the event that you do find something in the program that you just cannot get to grips with, and the tutorial and manual don't seem to hold the answer, expert help is always close at hand in

the form of a telephone help line.

One of the things I like most about DESIGNAKNIT is that it caters for a very wide range of needs. If you simply want to create patterns for a variety of classic styles to suit your own tensions and measurements, then the STANDARD version is all you need. If however, you want the complete freedom of being able to design unusual shapes as well as classic styles, then the PROFESSIONAL version is the one to go for. Both versions include the full colour pattern designing facilities, so you don't have to buy a separate paint package. If you buy the STANDARD version you can upgrade to the PROFESSIONAL version at a later date if you need to. As with any good software package, improvements and enhancements are continually being made to DESIGNAKNIT and it is always possible to upgrade to the latest version for a small fee.

Over the next few months, I will be telling you in more detail what DESIGNAKNIT can do and how it works, starting with the Standard version.





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RIS BISHOP *Inspirations*

I have featured the whitethroat bird and hawthorn blossom as the basis of my countryside design for the month of May. The whitethroat's nest can be spotted in the hedgerow, with the tower of a country church standing out from the lush foliage in the distance. Put together they make a fascinating picture knit but, if preferred, the bird and hawthorn motifs can be used as borders or repeating patterns in their own right.

YARNS AND COLOURS

As with the previous designs in this series, for the complete landscape pattern, use white or cream as the background colour and black, grey or other dark, neutral colour as the contrast.

For this particular design I like to use dark chocolate or donkey brown for the bird and nest (rows

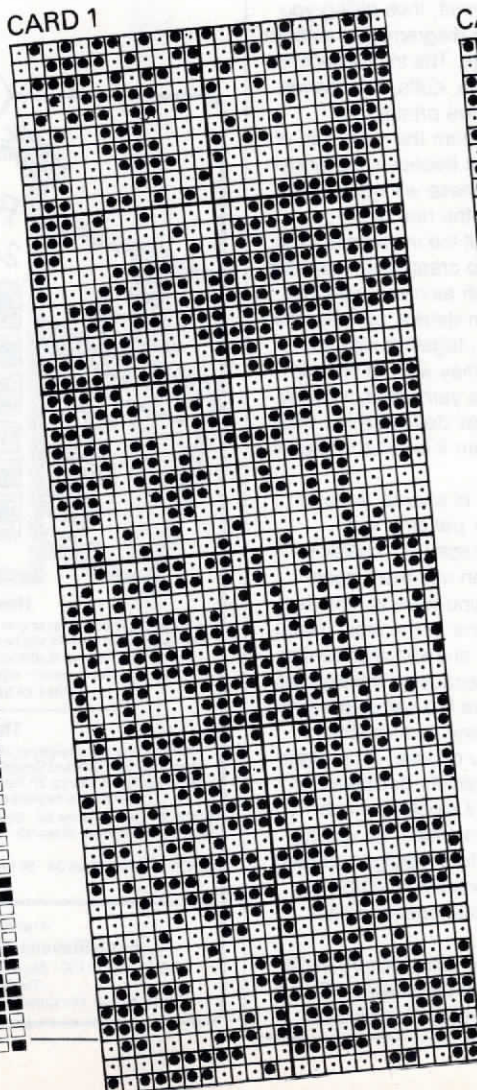
1-60 of the design) and olive or other dark green for the church and hawthorn (rows 61-120).

I like to use the hawthorn design as a repeating border pattern, using white and three shades of green, starting with a very dark shade and gradually lightening to a mid-tone of green.

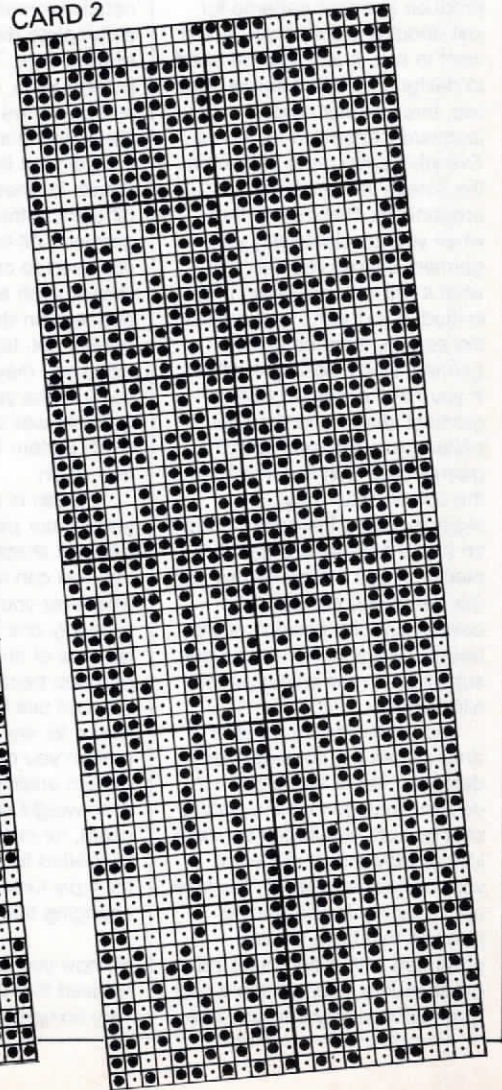
This gives greater depth to the design. For the landscape, smooth yarns give a clear definition to the design, but with the hawthorn design you can use a smooth yarn for the white or palest colour and textured yarns like bouclé or mohair for the green, which will add richness as well as depth to the fabric.

COUNTRYSIDE CELEBRATIONS MAY

CARD 1



CARD 2



LANDSCAPE DESIGN

To knit this as in my knitted sample:

Knit welts and so on in black or the darkest colour.

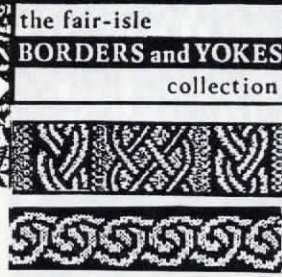
Knit the design in Fair Isle (120 rows) with white or cream in feeder 1 and black in feeder 2. Continue in plain black.

To knit the design as in the garment illustrated:



84▶

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IRIS BISHOP

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RIS BISHOP

Inspirations

Knit welts in black and knit several rows in plain white.

Set the machine to knit a single motif over 72 or 96 needles (depending on the width of the garment) in the centre of the machine and knit in Fair Isle (120 rows) with white in feeder 1 and black in feeder 2. Continue in plain white. Knit the sleeves and neckband in black.

HAWTHORN BORDER

To knit the hawthorn border, use rows 31-60 of card 2 (electronic rows 91-120) only. To knit the design in two colours only, use white in feeder 1 and the dark colour in feeder 2 with four rows of plain knitting in the dark colour between repeats.

To "shade" design (as illustrated) use more colours and knit as follows:

Set card 2 to row 31 (electronic row 91) and lock.

* Knit 2 rows plain in very dark green.

Release card and knit in Fair Isle with white in feeder 1 and the following colours in feeder 2:

14 rows very dark green

10 rows dark green

6 rows mid green

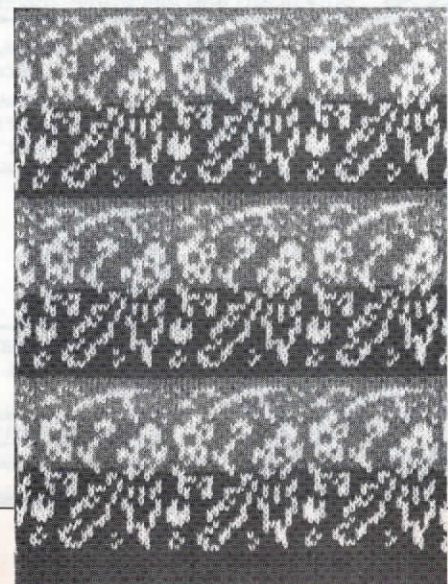
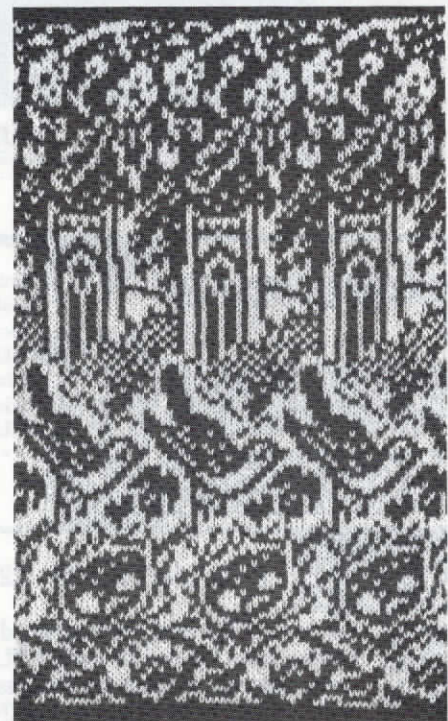
Reset card 2 to row 31

(electronic row 91) and lock.

Knit 2 rows plain in mid green.

Repeat from *.

As a final touch, I like to tint the flowers with a little pastel pink fabric dye.



YARN GUIDE

These are the yarns we have used for our patterns this month. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, the yarns are shown actual size so that you can compare your substitute yarn with the original. If you need to use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the

resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the original and stretch it out until it is just taut, not pulled tightly. A good match should fit the original very closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required

for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile. However, those addicted to computers would probably enjoy the exercise.

Having bought your yarn, experiment with it until you have matched the original tension. To achieve the best 'handle' it may sometimes be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

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BONNIE'S
SABLE CRÊPE

E

RABBIT

BODY

Push 41 Ns at left and 40 Ns at right of centre 0 to WP. 81 Ns. Using MC, cast on by hand. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle with MC in feeder 1/A and A in feeder 2/B. K 170 rows. RC shows 171. Cast off.

CORDS FOR DECORATION

Cast on 5 sts by hand with appropriate colour. Set RC at 000. Using MT, cont in circular cord knitting to required length. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine. Pull tight to gather sts and use to sew cord in place. Pull yarn end tight at start of cord and fasten off. Use MT-3 for butterfly wings.

9 WALL PLAQUES

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge punchcard machines. We used a Toyota 858.

MATERIALS

4-ply Acrylic.

RABBIT

Approx 60g in Light Grey (MC), wind half on to a second cone (A). A small amount in Dark Green (B), Bright Green (C), Red (D), Light Pink (E), Dark Pink (F), Orange (G), Rust (H), Yellow (I), White (J), Dark Grey (K), Pale Pink (L) and Black (M).

A small amount of fine crochet cotton in Beige (N).

KOALA

Approx 30g in Light Grey (MC), approx 30g in Beige (A). A small amount in Dark Green (B), Dark Brown (C), Black (D), Rich Brown (E) and White (F).

RABBIT AND KOALA

Stuffing

Long eyed sewing needle.

Picture hooks.

Strong card (not too thick) for templates fused for sewing lines and stiffening plaques).

YARN THICKNESS

This yarn is medium weight and knits as four ply.

TENSION

No tension square necessary (tension dial setting approximately 5).

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used purl side of knitting as right side.

Punch card, as shown, before starting to knit.

We used Toyota card 1 for this pattern and reproduce it courtesy of Toyota. For further information about Toyota cards and machines, please write to Aisin Company (UK) Limited, Unit 4, Swan Business Park, Sandpit Road, Dartford, Kent DA1 5ED.

TOYOTA 858

Casting On: (Used throughout). (Carriage at right.) Tension dial set to MT. Used the quick cast on method. Push alt Ns to left and right of 0 to WP as given in instructions. Hook on cast-on comb and K 1 row. Push rem Ns between left and right into WP and cont as given.

Casting Off: (Carriage at right.) Set tension dial to 10. K 1 row of loose sts. Set tension dial to MT. K 1 row. Thread sewing needle with long length of waste yarn. Knot to right end of loose row. Take needle through rem sts of this row and leave at left-hand side. Break knitting yarn. Run carriage across bed to release knitting. Unravel last row and knot yarn ends tog at left-hand side.

MAKE CORDS AS FOLLOWS

Outer Ear	– 1×248 rows in K.
Inner Ear	– 1×52 rows in L.
Tail	– 1×200 rows in J.
Grass	– 1×360 rows in B.
Flower stems	– 1×50 rows in C. 1×40 rows in C. 1×20 rows in C.
Flower leaves	– 3×50 rows in C.
Flower petals	– 4×26 rows in D. 4×26 rows in E. 4×26 rows in F.
Butterfly Body	– 1×12 rows in H

Butterfly wings– 2×40 rows in N for upper wings.
2×30 rows in N for lower wings.

MAKING UP

Trace off and cut from card one body template indicated by thick black outline which will be used for tracing sewing line and stiffening plaque. (If you cut two, you then have a template for future use.) * With right side inside, fold body fabric in half with cast-on/cast-off edges tog. Pin edges. Place body template on to fabric as indicated and trace outline with tailor's chalk or an

invisible marking pen. Backstitch around curved outline and for 2.5 cm, 1 in at either end of straight outline. Turn to right side and push out corners. Insert card flat against fabric side which will rest against wall, so that fabric edges and all fabric excess is on top of card *. Stuff body to create a smooth dome shape. Turn under open edges along straight edge and oversew tog. Mark position of nose and eye before commencing embroidery. Embroider nose in straight sts using L. Using M, embroider eye in chain st, beginning at centre and spiralling outwards, work several sts on top of each other. Outline with a single row of chain st in K and highlight with a tiny st of J. Embroider whiskers with long straight sts using J. Pin inner ear into position. Beginning at base of ear, wrap outer ear twice around inner ear. Sew in place. Fold tail in half and sew long edges tog to form a double width cord. Fold in half again widthways and sew one long edge and short ends tog. Sew oversewn long edge to back of rabbit with tail fold uppermost. Zig-zag grass cord along base of rabbit to make blades of grass. Sew in place. Position stems amongst grass blades and sew in place. Join ends of each petal and sew the base of four petals to the top of each stem. Embroider centres with French knots in G, H and I. Join ends of each leaf and sew join to stem. Catch leaf to rabbit and work a long straight st down the centre of each leaf. Sew body of butterfly in position. Join ends of each wing piece to form four wing sections. With wing join next to body, pin into shape. Work sts at intervals over cord to hold in position. Work a few straight sts in each wing section for wing markings. Using H, embroider two long straight sts with a French knot at the end of each for antennae.

KOALA

BODY

Work as for body of rabbit.

CORDS FOR DECORATION

Work as for cords for decoration of rabbit.

MAKE CORDS AS FOLLOWS

Ears	– 2×100 rows in MC.
Gumtree	
branches	– 2×60 rows in C.
Leaves	– 11×60 rows in B.

MAKING UP

Trace off and cut from card one body template indicated by thick black outline which will be used for tracing sewing line and stiffening plaque. Cut another with the shaded areas trimmed away and one head template, indicated by hyphenated line. These will be used to mark out sewing lines. Work as for rabbit from * to *. Place cut away body template on to right side of plaque and mark outline of feet and side of head. Then place on head template, lining up outline of head already drawn and mark out remainder of head. Stuff body to create a smooth dome. Turn under open edges along straight edge and oversew tog. Using 2 strands of C and sharp needle, backstitch through card and both fabric layers, along all marked lines. If necessary push stuffing apart at sewing position with point of needle so that sts lie as flat as possible for extra definition. Using C, block in shaded areas which represent tree trunk through top fabric only and oversew sts to cover edge. Coil each ear cord into a circle and sew in place. Then sew to each side of head with outer cord end next to head. Embroider centre of eyes with small sts using D, work sts on top of each other to add extra definition. Then outline using E and highlight with a tiny st of F. Work horizontal sts in D for nose. Again, work sts on top of each other to shape nose. Work 5 sts using D across end of each foot for claws. Sew branch cords to koala's body. Join ends of each leaf cord. Sew joined end to branch and catch top of leaf into position.

TO HANG PLAQUES

Position picture hook on wall at approx a third of the way down from centre top of rabbit body or centre of koala's head. Hook picture hook into fabric at back of plaque.

Jane Platt, who designed these wall plaques, specialises in knitted toy and ornament patterns for hand and machine knitters. Taking her ideas from nature, her designs feature birds such as penguin and owl and animals such as the cat, hedgehog and mouse, some of which are set on appropriately decorated bases. You can write for Jane's colour brochures by sending a SAE (at least 4½"×9") to Knit-Knacks (MKM), 16 Springfield Road, Binfield, Berks RG12 8TW.



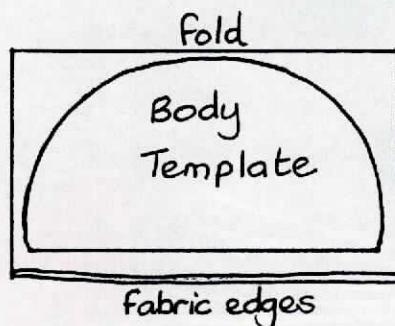
WALL PLAQUE TEMPLATES

HEAD
TEMPLATE

← Place almost
touching fold
of fabric

- BODY OUTLINE
- HEAD OUTLINE
-  SHADED AREAS
TO BE TRIMMED
AWAY.

Positioning of Template



Place straight
edge parallel
to fabric edges

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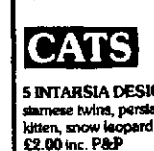
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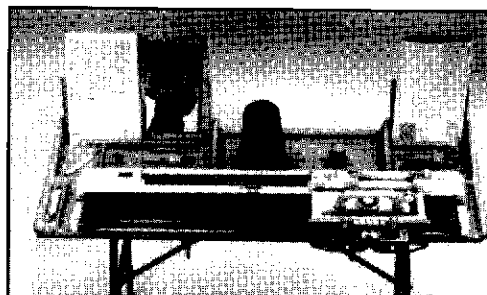
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